

The School Musician

15^{TA}CHY
60⁶
A YEAR



The Oboe and the Bassoon *

THE parting of the ways between the immediate ancestors of the modern double and single reed instruments took place in the 17th century. The inventions of DENNER eventually were developed into the modern clarinet while the older form of the CHALUMEAU was evolved into the modern Oboe and Bassoon.

Evidence of primitive forms of double reed instruments may be found in the records of ancient Egypt and classical Greece. One primitive form, the Musette, is still used in certain oriental countries. While the Chalumeau or Shepherd's Pipe is one of the oldest known types of musical instruments, it was not until the early part of the 16th century that serious composition included parts for double reed instruments.

The Oboe has been variously known in the past as the Bombardo, Bombardi, Pommers (German), Piffero Pastoral (Italian), and Hautbois. During the 15th and 16th centuries several sizes were developed of which the Hautbois (high wood) was the treble or soprano. This instrument with its modern refinements is our Oboe.

Common at that time but extinct now were the OBOE DI CACCIA and the OBOE D'AMORE. The Oboe D'Amore frequently scored by Bach was pitched a minor third lower than the Hautbois and consequently possessed a deeper tone. The Oboe Di Caccia was usually built in two keys, a fifth and sixth below the Hautbois. Actually it would be more accurately described as a small Bassoon rather than a larger Oboe.

The English Horn or COR ANGLAIS may be said to have taken the place of the Oboe Di Caccia since in its modern form it is pitched a fifth lower than our Oboe. Actually the English Horn is a tenor Oboe while the Bassoon is a bass Oboe. Music originally scored for the Oboe D'Amore is now transposed and played by the modern Oboe.

There is evidence of the development of the Bassoon in strikingly modern form as early as 1540. Yet the name is credited by many historians as being of such ancient origin that some form of primitive Bassoon may have existed before the birth of Christ.

The name BUSAINE (of oriental origin, meaning, deep-toned pipe) also appears in mediaeval manuscripts. The early German name, FAGOTT, and the Italian, FAGOTTO, mean literally, a bundle of sticks, since the Bassoon is credited as being the first instrument to be doubled back upon itself.

Various types of wood are the most common materials used, although hard rubber or ebonite have been employed successfully in constructing Oboes. The better grades of Oboes are now made of Grenadillo wood, while the best Bassoons are made of either curly or "bird's eye" maple.

Numerous key systems have also been employed and discarded. The German, Heckel, developed a system known as the Heckel system for Bassoon, which is now used almost universally. The Paris Conservatory is given credit for the development of the modern Conservatory key system for Oboe which is also most commonly used today.

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The SCHOOL MUSICIAN

230 N. Michigan Ave.
CHICAGO, ILLINOIS

WE ARE MAKING AMERICA *Musical*



C. R. Hackney

Mexia, Texas

C. R. Hackney started teaching music only as a hobby. When he first went into the school system he went as a teacher of "practical" subjects, finding an avocation in his work with high school orchestras and ensembles. In 1929 this avocation became his vocation, and he has since been doing full time directing work.

Mr. Hackney was well qualified for this new position which he assumed, for he had been a school musician himself, and had a deep understanding with the problems to be encountered in this new role. He had started playing cornet at the age of thirteen, spending many free hours during high school days mastering the instrument.

At Texas Christian University, in Fort Worth, Mr. Hackney took an active part in all of the phases of musical work. He was a member of the band, the orchestra, and the glee club for the entire four years.

When this teacher became a director, his first appointment was in Caldwell, Texas, high school. In this town, with a population of only 1,700, C. R. Hackney built up and maintained a fine band of sixty members. The band won First Division rating in Class C in 1933 in the State contest. From there it stepped into Class B and has twice won Second Division rating in that group. The Caldwell band won high score over many marching bands in the contest last year.

Mr. Hackney has been very successful in developing outstanding soloists as well as the major units. Eleven soloists and ensembles were taken to the Dixie Band contest in Greenwood, Mississippi, last year. Out of this group nine placed in First Division and two in Second Division. The Mexia high school band, of which Mr. Hackney has been director since September, 1935, numbers seventy members. Since Mr. Hackney took up the baton in Mexia, a band house has been constructed with sound proof walls, practice rooms, equipment room, and office. The band has almost perfect instrumentation, and the Band Mothers club has promised to see that it is perfected during this coming summer.

The School Musician

230 NORTH MICHIGAN AVENUE
CHICAGO, ILLINOIS

Official Organ of the
National School Band Ass'n
A. H. McAllister, President
National School Orchestra Ass'n
Adam P. Lesinsky, President
American Bandmasters Association
for the School Band Field

Robert L. Shepherd, Editor

A P R I L
Vol. 7 1936 No. 8

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Entered as second class matter at the post office
at Chicago, Illinois, under the Act of March 3,
1879. Published monthly except July and
August by the School Musician Publishing Co.
Subscription Rates: One year, United States,
Mexico, U. S. Possessions, and Canada, 60c.
Foreign countries, \$1.50. Single copies, 15c.

"WELL BEGUN
IS HALF DONE"

P-A Equipped BANDS ARE Good Bands FROM THE START!



Here are 2 more to prove it!

Picture at Top

The Wilsonville, Ill., school band, organized in December, 1934, now has 87 pieces, 75% Pan-American. The population of this town is 800, and they're all band boosters.

Second Picture

This grade school band at Gillespie, Ill., is 75% Pan-American. Joseph Basco is the director. This band was also "well begun".

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News and Comments

Financial Angle

• Directing and managing a school band, successfully, is not a business confined to teaching beginners to play and finally putting them through their paces before an audience. The director must be a good business man besides. School boards are generally in need of sound conviction, and the director who can budget his investment requirements and approach his problems with sound judgment is usually regarded with the utmost co-operation.

Carleton Stewart of Mason City, Iowa, has reached the top in developing both his band and his orchestra. These two organizations are recognized as among the very finest in the country. But he also has that other thing in big measure. And as evidence of the co-operation his school board and his public are giving him, we have but to remind you that the Mason City school system was the first on record to build an exclusive music building for its instrumental students and director.

Mr. Stewart's latest achievement is in getting adopted his plan for a revolving investment fund, which he explains in detail in the following letter. This is published here for the help and suggestion it may bring to other directors:

"The necessity for this fund came about when we found that we had a large investment in instruments which have, naturally, after a period of years, deteriorated and many of them actually worn out. We have always had a fund upon which we could draw for repairing, and although we keep our instruments in the best possible condition, they are subject to much usage, some of it rather hard usage, and the instruments do wear out.

"Our school owns about \$8,000 worth of instruments, including 4 oboes, 1 English horn, 4 bassoons, 7 French horns, 7 basses, 1 pedal tympani, 1 hand tympani, 3 bass clarinets, and 2 alto clarinets. We do not buy clarinets, cornets or trombones, except bass trombones.

"Our problem, we felt, was this: If we waited too long to trade in our instruments, we would get almost nothing for them, and if we did not begin to replace our instruments gradually, then we would have to buy them all at once, and an \$8,000 appropriation is not easy to get. Furthermore, it is not economy to operate it that way in any line of business. The good business head plans not only his individual investment, but the upkeep of that investment, and he plans it that way because he knows that it is efficiency to keep the machinery in good shape with replacement when required, as well as repaired.

"So I presented, and received approval of, a plan for a fund of \$500 annually to be spent entirely for new

instruments. If this entire amount is not spent in any one year, it accumulates to the credit of our instrument fund. In this way, I believe, once we get our instruments back to par, that we can maintain a relatively new supply of instruments at all times.

"Personally, I consider this one of the biggest things we have done out here for the insurance of our large and well equipped band. I might mention that we have another fund of \$700 annually for music and repairs."

* * *

• Stanley P. Trusselle has accepted a position as instrumental director in the high schools and grade school of Albion, New York. The high schools of Albion have an enrollment of nearly 800 students. Included in the instrumental groups are a senior band, a girls' band, a grade school band, a beginners' group, and an orchestra.

* * *

Bigger and Better

• There has been an enormous step-up in school band interest in Chicago this past year according to local band directors. Captain Charles Ostergren of Nicholas Senn high school has the largest enrollment of beginners and junior musicians that he has had in the past five years. Similar reports come from other Chicago schools.

This increased interest and activity it is believed is quite general because we are hearing of new bands almost every day. The south and east are particularly awakened to the importance of instrumental school music.

* * *

Union Musicians Co-operate with School Band

• One of the most beautiful sentiments expressed to the Joliet high school band in preparation for their eastern trip was the unanimously kind and friendly endorsement of the local union musicians, and their donation of \$50 to the fund for the band trip. This is particularly significant in view of much that has been said and printed about the attitude of the Musicians union generally toward the school band movement.

The Joliet local passed a resolution voting complete support of the band and pledging their co-operation in the band's tag day. The complete text of the resolution follows:

"Whereas, the Joliet Township high school band has been invited to render concerts for the Association of Music Educators of United States and Canada in New York city, and

"Whereas the band has also been engaged to render concerts for one week at Radio City and will be heard by many thousands of people and will

bring honor and glory to our city, and

"Whereas we, as professional musicians, are proud of this band, its director, A. R. McAllister, and its accomplishments, and

"Whereas there will necessarily be an expense in connection therewith, part of which must be raised by the citizens of Joliet, therefore

"Be it resolved, that the Musicians Protective union, local 37, of Joliet, contribute the sum of \$50 toward defraying said expense, and

"Be it further resolved, that the Musicians Protective union extend its best wishes to Director McAllister and the band for a most successful trip."

Summer Is Almost Here

• With signs of spring evident everywhere we find another proof that summer is not far distant in the numerous band and orchestra music camp bulletins which have been coming into our office. From New England's rock bound coast to the majestic mountains rising in the west plans are being laid down for another season's glorious outings and musical adventures.

Among the camps which have already announced their programs are the Rocky Mountain Music camp in Estes Park, Colorado, the New England Summer Band school on the campus of Tufts College in Boston, the Music Recreation camp under the auspices of the VanderCook School of Music in Bridgeman, Michigan, the Davidson, North Carolina, College Music School camp, and the Ernest Williams camp in the Catskills.

The Rocky Mountain Music camp will open for two weeks on June 17. Among the faculty members will be A. R. McAllister, Noble Cain, Henry Sopkin, Forrest McAllister, L. E. Smith, John T. Roberts, H. T. Ginsburg, Robert Organ, Nicolas Desciose, Ronald Faulkner, E. C. Blackburn, Val Henrich, W. E. Light, Ralph King, and Lee Lockhart. J. De Forest Cline will be in charge of the camp.

The New England Summer Band school on the campus of Tufts College in metropolitan Boston will be of three weeks' duration in July. There will be divisions for both teachers and high school students. Leo Rich Lewis and Lawrence W. Chidester will be among the faculty members of the school.

Just as we are going to press we receive the announcement of the special summer session of the VanderCook School of Music, Chicago. The summer session of five weeks opens June 29 and closes July 31. Among the faculty members will be H. A. VanderCook, H. E. Nutt, E. H. Bergh, Forrest L. Buchtel, Robert Buggert,

C. F. Gates, Larry Hammond, Haskell Harr, G. E. Holmes, Merle Isaac, Ralph Lewis, Joe Olivadoti, Mrs. A. T. Schreiber, Dr. George L. Tenney, and J. R. Wilson.

School musicians will also be interested in the second annual Music Recreation camp which is to be held in Bridgman, Michigan, August 3 to 16, under the auspices of the VanderCook School of Music.

Davidson College in Davidson, North Carolina, offers a Music School camp under the direction of James Christian Pohl from June 23 to July 31. The students will be housed in college dormitories.

The Ernest Williams Band and Orchestra camp in Saugerties, New York, always draws a large number of music-hungry students. Among the faculty members of this camp are Mayhew Lake, Pierre Henrotte, and Georges Barrere.

What They Are Doing

• An interesting little note on the front of a program for the annual revue of the Charleston, West Virginia, high school orchestra attracted our attention. "We present this program for your enjoyment in the hope that we may interest you further in what we are doing and may do toward the development of the music in the community."

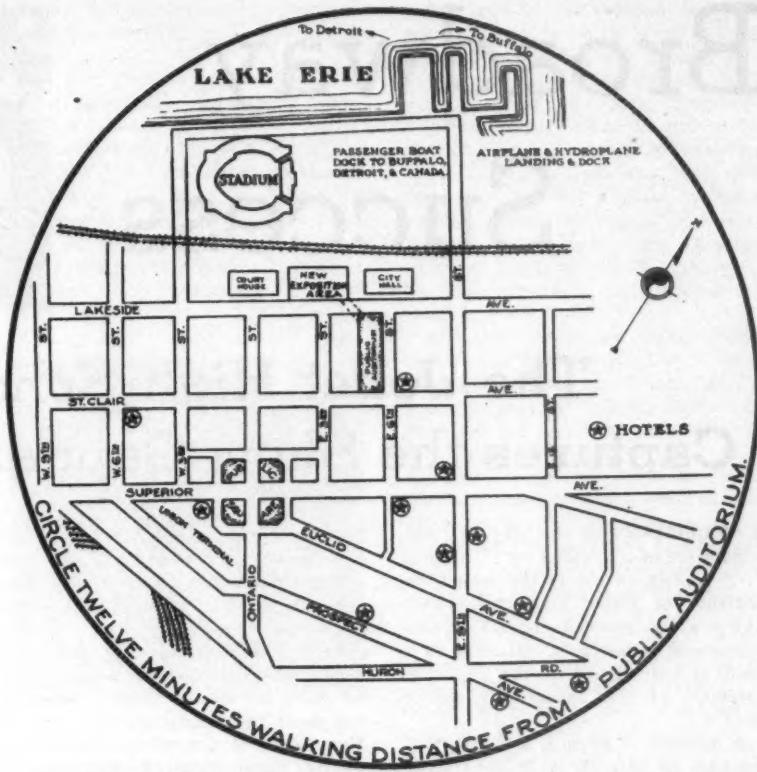
The music students of Charleston are under the supervision of J. Henry Francis. A string ensemble, a clarinet quartet, and a brass quartet, as well as the high school orchestra participated in the revue.

Ohio Teachers Plan Convention

• The Ohio Music Teachers have set the dates for their association meeting for May 5, 6, and 7 in Marion. The main topic for consideration at the convention will be the certification of teachers. The officers of the association who are in charge of the convention plans are Mrs. H. K. Mouser, Marion, president; Joseph Cleland, Delaware, first vice-president; Gerald McLaughlin, Toledo, second vice-president; Harm Harms, secretary-treasurer, Columbus; L. W. Fenstermacher, auditor; and Miss Mary Breckisen, Toledo, librarian.

Western Texas Bandmasters

• Early in March bandmasters of western Texas gathered for a very successful clinic in Alpine. Attending the clinic were T. B. Granger, Alpine; Clyde Rowe, Slaton; Charles Walker, Monahans; Ralph L. McGowan, Crane; W. R. Wheeler, Rankin; D. O. Wylie, Lubbock; G. W. Moody, Odessa; Joe L. Haddon, Ozona; C. S. Eskridge, Wink; D. W. Conley, Big Springs;



This May Help You to Get Around in Cleveland

Russell E. Shrader, Midland; Joe Berryman, Ft. Stockton; and Jack Nonce, Iraan.

Aurora's Spring Concert

• The West high school musicians of Aurora, Illinois, entertained friends, relatives, and visiting musicians at their annual spring concert the afternoon of March 15 in the high school auditorium. Harry H. Nigro, director of the band and orchestra, was in charge of the very delightful program given below.

March, "Hungarian Melody," Rakoczy; overture, "The Calif of Bagdad," Boieldieu; "By the Blue Hawaiian Waters," Ketelbey. These selections were played by the orchestra.

The band played the following numbers: march, "Heroic," Holmes; "Universal Judgment," DeNardis; "The Three Trees," (novelty) McNaughten; "Slavonic Rhapsody, No. 2," Friedmann; march, "The Footlifter," Fillmore.

DeKalb Musicians Entertain

• Nearly one-hundred students participated in the annual spring concert given by the DeKalb, Illinois, high school concert band, March 20 in the school auditorium. The pleasing pro-

gram including the following numbers was played:

"The Footlifter," Fillmore; "Universal Judgment," DeNardis; "In a Persian Market," Ketelbey; vibraphone solo, Esther Benson and Ann Swanson; "Spring, Beautiful Spring," Lincke; "My Hero," Straus-Alford; "Youth Triumphant," Hadley; "Valse Triste," Sibelius; "Uncle Tom's Cabin," (novelty) Alford; "The Merry Widow," Lehar.

Vacationers attending the Texas Centennial exposition this summer will hear many times, no doubt, the strains of the march, "Goliad" during their visit. This march, written by Joe Berryman, Ft. Stockton, was selected as the official march for the Centennial.

Backing Their Band

• A word from the Band Parents club of North St. Paul, Minnesota, assures us that the group is working with every ounce of energy to lend the bands of their high school support in the spring contests. The first band, with fifty members, has entered every state contest since it was organized four years ago. The band made a fine showing in each of these contests and last year was awarded Rating A in Class B. Without a doubt we will hear of more fine work of these musicians and the loyal support of their parents again this contest season.

Broadway Success



The Joliet High School Band Captures the Show Capital of the World

● "MUSICIANS in the pit . . . one minute organ . . . stand by . . . lights . . ." And there before the mammoth audience of Radio City Music hall, like a great, jeweled coronet of turquoise and yellow gold, glittering in a shaft of holy light, lay the inspiring spectacle of the Joliet high school band.

A moment of silence, a cataract of applause as Director A. R. McAllister walked to the podium. He lifted his baton, a stillness like the silence of gray dawn, and the famous band paraded through the symphonic poetry of DeNardis' "Universal Judgment" with a finesse and musicianship that immediately won the definite approval of the most sophisticated theater audience in the world.

From their first appearance in New York's largest and most beautiful palace of classical entertainment the Joliet high school band was an established success, a box office attraction that "packed'em-in," four shows a day, straight through the week, and

established an attendance record for the period, exceeded only by the opening week of the theater more than four years ago. The show city of the nation had made a new find.

Leon Leonidoff, vice-president and senior producer, borrowed from Sinai to make his Easter stage production the most inspiringly elaborate of all time. And he succeeded. There were nearly three hundred distinguished artists in the cast supporting the band, including the symphony orchestra of seventy-five under the personal

Edwin Franko Goldman, heading the reception committee, greets Director McAllister and his band upon their arrival in New York.

direction of Erno Rapee; a male chorus of thirty voices; the talented Corps de Ballet of forty, including eight male dancers; the thirty-six gracefully famous Rockettes in precision dances; Edwin Eustis, contralto, and Richard Leibert at the organ.

The routine of the band opened with its magic appearance on a great, gray velvet super stage, automatically elevated from the depth of the orchestra pit to stage height. As the opening number ended and Director McAllister took his bows, the great "jewel case" which extended the full width of the proscenium and seated the entire band, moved mystifyingly backward over the main stage.

For its second number the band played Dr. Edwin Franko Goldman's "Stepping Along," and during the last half of the week this number was conducted by Dr. Goldman himself.

Later in the finale, in a special marching formation, the band played in unison with the theater symphony, which meantime had appeared in the pit, while the Rockettes amazed the audience with their smart, spirited routine. And the band brought the applause to a glorious crescendo with Mr. McAllister's unique performance of John Philip Sousa's immortal "Stars and Stripes Forever."

Yes, the Joliet high school band was the headline attraction of the week on proverbial "Broadway." Music critics and the news press were generous. The click of the newsreels

The Joliet high school band before the City hall in New York city. Director A. R. McAllister and Edwin Franko Goldman are on the steps with Mayor LaGuardia. The band at this moment is facing the newsreel cameras on the opposite side of the street. They played three numbers in this serenade, one of them conducted by Mayor LaGuardia himself. (Assistant Conductor Forrest McAllister in the foreground.)



and the flash of photographers' lamps became commonplace. The calloused hand of experience never lay more softly upon the brow of promise. But all of these emotional evidences of success were dwarfed by comparison when the box office—unaffected, mercenary, cold-turkey—reached into the picture and literally demanded another week's engagement. Telegraph wires grew hot over the pleading controversy between the New York theater and the Joliet high school. "I sent the longest telegram that ever left my office," said W. C. Van Schmus, president and managing director of Music hall, "to the Joliet Board of Education urging permission to hold the band another week." But the J. B. of E. was also practical. "All students must be at their desks on Monday morning following spring vacation," they said, and Director McAllister and his musicians were pretty much of the same opinion. They are genuinely sincere.

So the spectacular engagement of the Joliet high school band in the show palace of "Broadway" closed



This medal, bearing the seal of the city of New York, is official for the city and is the same as those which were presented to Colonel Lindbergh, Commander Balbo, General Pershing, Bobby Jones, and other celebrities upon whom the great city has cast its honor. The inscription on the back of this medal reads: "Presented by Hon. F. H. LaGuardia, mayor, City of New York, to the Joliet Township High School Band, Joliet, Illinois, commemorating their visit to Bureau for the Furtherance of Instrumental Music, Hon. Edwin Franko Goldman, Chairman, 1936." Each member of the band, as well as the director, received one of the medals. (Illustration actual size.)

with the last performance on Wednesday night, April 8, under a blaze of glory.

But this thrilling triumph was not for the Joliet high school band alone. It was a triumph for all school bands, great and small. It was a signal triumph for the school band movement as a whole.

It proved the substance, power, and value of instrumental music instruction in the public schools. It begot a higher sense of respect for all school bands and brought a new crest of



Mayor LaGuardia pins the medal of honor on Director A. R. McAllister as Dr. Goldman looks on.

dignity to the profession of school band directing. It sent a beam of encouragement and hope into every school room that has, or hopes for, a band. And it gave fresh courage and ambition to thousands of school band directors struggling against traditional odds. These are the genuine and priceless nuggets of glory in Mr. McAllister's achievement in Radio City Music hall. These are the rich fruits of success in which he is primarily concerned.

Four shows a day on the largest theater stage in the world, with avalanches of applause thundering from audiences of sixty-five hundred at top box office prices, easily dwindle by contrast other events of the Joliet high school band in New York, events that might otherwise have been considered colossal in the experience of any band.

There was, for example, Mayor LaGuardia's official reception on the steps of the historic City hall, an honor generally reserved for war heroes and peace champions of international importance, with Dr. Edwin Franko Goldman, intermediary, who presented the band and Director McAllister to the mayor.

"Your band is much better than I expected," the mayor said, upon hearing two numbers. "It is easy to see they have received the best of training. . . . By bringing the boys here you'll be able to accomplish more in

a few days in the interest of better school music for New York than I, with all my urging, can possibly do."

After, himself directing the band through one of Mr. Goldman's marches, Mayor LaGuardia pinned the official New York medal of welcome upon Director McAllister and presented to Sponsor Phyllis Anderson similar medals for each and every member of the band. Mr. Goldman was also "medaled" by the mayor for his instrumentality in bringing the band to New York.

And then there was the band concert in the Metropolitan Opera house officially opening the Fifth Biennial Music Educators National conference, an event the glory of which would in itself have been sufficient to justify the trip. And the performance at Madison Square Garden when an audience of music educators and the chorus of two thousand glee-clubists literally stormed for an encore against a fixed schedule, heedless of a national radio audience kept waiting. These, and the official band clinic at the Pennsylvania hotel, Director McAllister offering a liberal education in band making, each have a column to tell, but the story must go on. It is a volume of thrilling school band history.

• • •

Phyllis Anderson, sponsor, was a popular favorite with everyone along the glamorous route of the band.



Philadelphia was the first of two cities to receive the band on its home-ward route from New York city. And the cradle of independence extended a warm hand of welcome. The local committee met the special train with chartered buses that rolled off immediately following breakfast for sightseeing in the RCA plants of Camden, New Jersey, and back through narrow streets, past crumbling relics, along the route that must have heard the tramping feet of the "redcoats" and the roar of Liberty Bell. To seventeen hundred school children Mr. McAllister and his band played a concert at Girard college, and again in Irving hall at the University of Pennsylvania, a program to which school band directors brought their students en masse from schools many miles distant. This concert was considered by many, in

cluding the eminent director, the best ever performed by the band.

Benne Henton, formerly of Sousa's band, and in his prime the peer of saxophonists, and Mr. and Mrs. Frey of Girard college, were principally responsible for the well-oiled Philadelphia arrangements.

• • •

Kent Keller, congressman from Illinois, officially greeted the band on the main-entrance steps to the Capitol building at Washington, D. C., where the musicians played "Glory of the Gridiron" and "The Stars and Stripes Forever." Sight-seeing occupied most of the day with the exception of a one hour concert given at Central high school. To serenade the President was one of the ambitions of the western visitors, but the President was not available, and the band boarded its special train with no evidence of disappointment.

How does the citizenry of Joliet react to the brilliant success of its high school band on "Broadway"? Are they proud of the glory the band and its director have brought to the city? Do they feel repaid for the financial effort they put behind the trip?

An emphatic affirmative to these questions was found in the demonstrative crowd of ten thousand who packed the streets for blocks around the station as the train rolled home. Mayor George C. Jones had issued a proclamation declaring the day an occasion for public rejoicing and was there with the school officials to extend his personal welcome and congratulations at that proud and

happy moment. They gave the director and the band a grand reception, and as the afternoon faded into twilight, the hundred-or-more big city musicians, young men of the stage, fantastic playboys of the "great White Way," relaxed gently back into school boys, proud and happy to be at home, tired . . . sleepy . . . content . . . and the soft arms of the night folded



On the steps of the capitol in Washington, D. C., Congressman Kent Keller officially received the band. Mrs. Reed regrets the absence from the city of her husband the Illinois Congressman.



them into slumber, as their fairyland floated away like the fragments of a melody.

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New York's proverbially lavish hospitality to visiting celebrities found no exception with the Joliet high school band. The boys were entertained at several dinners and parties, including one elaborate luncheon given by the United States Steel corporation, over

which Myron Taylor, chairman of the board of directors, presided.

"One thing that moves me very greatly," said Mr. Taylor, "is the fact that you young men, in the pursuit of this pleasurable association with one another as a band, have not merely devoted your efforts to it as a diversion, but you have seriously undertaken, and have made your band the outstanding boys' band of the United States.

"That this is so is evidenced by the number of times you have achieved the highest honors in the many contests in which you have participated. You have adopted, in this respect, a rule of life which, if persisted in, will bring each and every one of you the greatest success in anything you may undertake. To aim at the best, no matter in what field of action you engage yourselves, is the first rule of success in life. I am sure, too, that these early adventures in the field of music will bring to you throughout your lives many moments of great inspiration and of happiness. For as one of the poets has said, 'With music the night shall be stilled, the cares that infest the day, will fold their tents like the Arabs and as silently steal away.'

The luncheon was held in the executive offices of the corporation.

Kline's department store, having a branch in Joliet, gave a sumptuous dinner to the boys in the main ballroom of the Commodore hotel, presenting each member of the band with a gift.

After seeing the performance at Radio City Music hall, H. Armand De-

The band in formation before the steps of the United States capitol in Washington, D. C.



Man of Sunnyside, Long Island and a graduate of the Joliet high school, conceived the idea of an alumni dinner for the boys, and in a few days had succeeded in recruiting a surprising number of representative New York citizens with J. H. S. diplomas. The dinner they gave the boys at the Taft hotel served also as the first chapter of an alumni association.

But the event that eclipsed all others for the naive school musicians was the beautiful party given them by those charmingly adorable young girls of the Corps de Ballet and the Rockettes.

It all started when the girls, after the first dress rehearsal, sent the boys a telegram of congratulation and encouragement, and prophesying success. Through the following performances they treated the boys with friendly kindness, and the boys responded with an urge to show their appreciation. Through their lovely sponsor, Phyllis Anderson, they presented each of the groups mammoth bouquets of American Beauties, and the girls gave them in farewell a lovely dance party, held in the executive mansion-offices of Mr. Van Schmus.

New York Public and Press Express Their Views

From the New York SUN, April 3: "In addition to the pleasures to be derived from 'Little Lord Fauntleroy,' the Music hall offers a stage program of exceptional merit. It is fairly bursting with the joyous spirit of the Easter season, and were there no attraction offered in the big theater save that of the talented Joliet township boys' band, the entertainment would still be outstanding."

From the New York HERALD-TRIBUNE, April 3: "All of the splendor and festivity of Easter are presented in the week's stage show at the Radio City Music hall, and contributing no small part is the Joliet (Ill.) high school band under the capable direction of A. R. McAllister. These young musicians, who are the proud possessors of the national school band championship, are here under the auspices of the Committee for the Furtherance of Instrumental Music. The committee should be commended for its choice; the boys, averaging sixteen years of age, play with a uniformity and confidence which make their two numbers, 'Universal Judgment' by DeNardis and Goldman's 'Stepping Along,' a pleasure to hear."

Leonard Liebling, New York AMERICAN, April 4: "Anyone who follows such matters knows how widely and successfully the movement has developed during the past few years to establish and foster bands and orchestras with student membership in all the public and high schools throughout our land. Not only is there intense local interest in those organizations, but sectional and national contests further encourage the groups to try for a high order of musical achievement.

"One of the bands to establish a luminous reputation is that of the Joliet (Ill.) high school—in fact, it has repeatedly been adjudged the best of them all. Radio



The "two imps," Frank Baird and Robert Lang, whose remarkable work on their cornets brought down the house wherever the entertaining Alford number was performed.

City Music hall has captured the young instrumentalists for a regular engagement that will add to their fame and also to the pleasures of their Easter holiday spent in the metropolis.

"Mr. McAllister has succeeded in training his players to a remarkable degree of efficiency in quality of tone, balance, ensemble, and accuracy of execution.

"In military uniforms they make a natty appearance and do some precise

The concert of the Joliet high school band in Madison Square Garden, when over two thousand glee club voices participated in the program, brought ten thousand music educators and singers to their feet in a wild burst of applause. This was one of the most demonstrative audiences for which the Joliet band performed during its stay in New York.

marching evolutions in addition to playing DeNardis' 'Universal Judgment,' Goldman's 'Stepping Along,' and Sousa's 'Stars and Stripes Forever,' the latter in cooperation with the orchestra, the tiered legions of performers forming a highly impressive picture flanked by the singing and dancing ensembles."

Alberta Williams, New Yorker, is a noted writer and contributor to leading mediums of public print. Here, from her own pen, is her unbiased impressions of the Joliet band's Music hall performance.

"The scene is the world's largest and finest theater—Radio City Music hall. On the main floor, and in the three vast mezzanine sections are some five or six thousand New Yorkers, a discriminating audience, accustomed to selecting theatrical entertainment from an imposing bill of fare. They have just seen and listened to a superb spectacle and musical number, 'The Glory of Easter,' presented with expert craftsmanship and beautiful dramatic feeling. What comes next must measure up, else there will be rustling of programs, whispering, shifting in chairs.

"There is that moment of complete silence between numbers. Then the lights in the huge theater are turned a dull gold. Slowly from the pit rises the huge stage draped in soft grays and on it are a bandmaster and 90 lads in blue and gold uniforms, 90 youngsters expertly, surely, confidently playing one of the most difficult of band music compositions—'Universal Judgment,' by DeNardis—90 high school boys who are as disciplined, as trained in every movement, as rigorously precise as the professionals who have preceded them on the program.

"Somewhere in the theater the ripple of applause starts. It spreads and in a split second is heard from every part of the great Music hall. It is New York's articulate welcome, acceptance for, and admiration of, A. R. McAllister and the Joliet high school band. These youngsters and their conductor have turned the trick; they've ranked themselves alongside the world's best in entertainment and they're more than holding their own!

"With no scores before them, with only their conductor's baton to guide them, the boys take in their stride the difficult transitions of their number, do justice to its fine shading, and sweep on to its triumphant finale. Then Mr. McAllister takes the bow to which the enthusiastic applause entitles him and his boys.

(Turn to page 39)



Dr. Maddy Directs a School Band of Fifty Thousand

● WHEN JOSEPH E. MADDY flung open the doors at Interlochen, Michigan, in 1927, and bade welcome to juvenile geniuses troup ing in from every corner of the country for the first season of the National High School Band and Orchestra camp, he called his new enterprise "An unusual musical experiment." It proved to be the beginning of a new era in the lives of the music-hungry youths of America.

In 1931 Dr. Maddy inaugurated another movement which has so awakened this country to the necessity of nurturing and cultivating the most universal and inspiring of all arts that doubtless his work will be immortalized among countless school children and grateful parents, thousands of whom have already been introduced to a new realm of beauty through his tireless efforts.

The University of Michigan was somewhat reluctant to have Dr. Maddy, a professor there, conduct his second "experiment" under its auspices, but his strong convictions that radio music lessons would bring the dawn of a new day in the struggle to "make America musical" persuaded the institution to give him a brief trial period over the University broadcasting station.

The inimitable man who started this now great movement did not dream of developing great orchestras or bands through a simple radio course; he hoped only to start the ball rolling. In a letter sent by Dr. Maddy to the schools of Michigan that first year he said, "I believe I can start a few dozen, or a few hundred, students for you who would never otherwise take up music, for those who begin by radio are they who are not at the beginning sufficiently interested to take private lessons or enroll in regular classes. If I can reach these 'border line' pupils and capture their interest and enthusiasm, your job will be easier, and the private teachers of your community will gain many new students at the close of the course."

The ball, which has now gained such tremendous momentum, started rolling with the first lesson. Since that time more than 80,000 school children have received their first musical instruction. Hundreds of school bands and orchestras owe their existence to the interest created by the radio lessons. Music teachers and supervisors have successfully used the radio lessons as feeders for bands and orchestras. Schools with-



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out music teachers have successfully used the radio lessons to create a demand for regular instruction in music. Private music teachers have found the radio classes a rich recruiting field.

The number of children becoming interested in music in this manner seems, on first thought, uncanny. Twelve states are now represented by school musicians who gather 'round the radio twice a week with their instruments and, with the help of their instructor, a thousand miles away from some of them, they become more and more enthused about this business and art of making music. In the little town of Wald lake, Michigan, a radio has been installed in every room of the school, so that the students may make the most of this great opportunity. In another little rural school just out of Lansing, Michigan, a one room school with only one teacher, the boys and girls became so interested in music through the radio courses that a music teacher has been engaged to come in for one hour each week to continue the instruction.

The methods employed by Dr. Maddy in presenting his course, which

Here is the studio band which assists Dr. Maddy in his broadcasts. The director cautions his pupils, perhaps a thousand miles away, to "listen" as this group plays a few measures. The measures are then repeated; this time the students play with the studio musicians.

usually starts in October and continues through the month of March, are extremely simple. Fifteen minutes of the half hour program are devoted to beginners, and the second quarter hour to the more advanced radio music students. Mr. Maddy attempts to get all of the students started with the first lesson, and in order to do so he sends out books explaining the course, sometime before the first lesson. A separate book for each instrument, both band and orchestra, is sent to all students desiring one, at the nominal price of twenty-five cents.

This book is the one and only book needed for the course. It contains all of the music and printed instructions, which are few indeed. In fact the only instructions given in the book are illustrations on the correct position for holding the given instrument, and directions for tuning.

From that point on everything is directed over the air.

You may be surprised to learn that during the broadcast Dr. Maddy takes no time with individual instruments. He leads and instructs the group as a whole, assisted by a studio band to illustrate each point. And you may be equally surprised to know that at the end of the very first lesson the student will be able to make mother and dad proud by giving a simple rendition of "America."

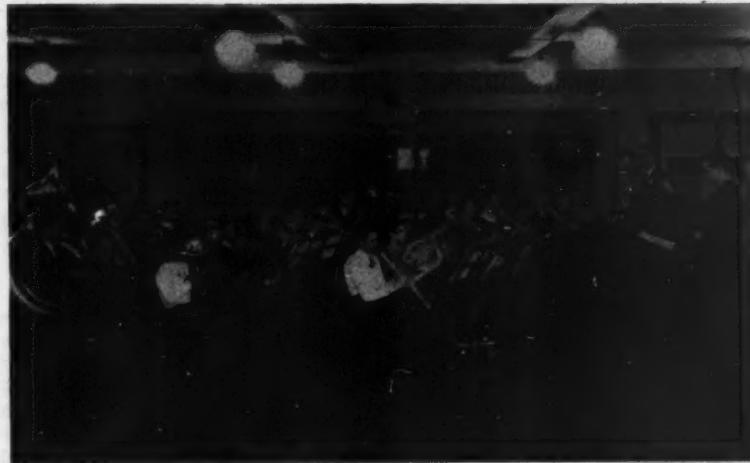
The progress is remarkable. The boys and girls are playing simple arrangements of many better known compositions after a few lessons, and yet they have had no information as to what note is "i," or "b," or "g." They are reading music long before they learn these "minor" details.

In most cases the radio students study as a group, usually organized within the school. A teacher is put in charge of the group merely to see that they follow as nearly as possible Dr. Maddy's instructions.

In an interview with Dr. Maddy he discussed the different types of

by Dr. Maddy on the University of Michigan campus. This was started by popular demand from the students. The first festival saw a rainy day, but that didn't dampen the spirits of the 800 boys and girls who flocked in from all over the state of Michigan and surrounding country. They came tumbling in in all fashions. Many of them came crowded in cattle trucks, and they had a great time, even if their hospitable host was a little perplexed when the rain started pouring down on the throng gathered in the stadium as to just where he could take 800 boys and girls and their cherished musical instruments.

One group of boys and girls in a little town wanted to start a radio orchestra class, but there was no piano. In fact there wasn't a piano to be had in the county. After much deliberation, they finally set upon a plan which they thought might bring the hoped for piano from some sympathetic instrument dealer, and it did. They each donated a chicken to the cause, and with fifty chickens in



> > > > > receiving

Thousands of boys and girls throughout the middle west have gathered each week in a radio equipped classroom to study under the invisible baton of Dr. Maddy. Just such a group is shown here, ready for the next instructions. Often the teachers in charge of these groups have themselves had no musical training.

teachers which have taken over these classes. He said, "It is not at all necessary that the teacher in charge of the classes have had any previous training. In fact," he chuckled, "many men and women are learning music themselves just by being at the head of these classes."

One of the highlights of the spring in connection with these radio courses is a music festival sponsored

his truck an understanding father hied himself to the city and found that sympathetic dealer who no doubt wondered that night what in the world he could do with fifty chickens that had just been left with him in exchange for a piano.

Yes, Dr. Maddy's second experiment has already proven its worth. Boys and girls who have followed him through are bringing happiness to thousands of homes where their parents have seen to it that a musical interest, awakened and nurtured through its infant stages by this enthusiastic musical philanthropist, has been cultivated to the stage of real accomplishment. Who knows, perhaps a future genius has been, or will be, unearthed.

Contest or Festival?

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Here is the opinion of

G. R. Riggs

Farmington, Minnesota

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Let Us Have Yours

• MR. L. E. SMITH of Sterling, Colorado, has raised an interesting question about the relative merits of contests and festivals. Many of us in Minnesota hold the opinion that festivals can be a step forward from the contest. We are frank to admit that the first festivals were not constructive, but it also must be admitted that the first contests were very crudely managed.

It seems to me that the underlying psychology of a music festival is more soundly related to educational principles than is the contest. As music educators, our aim should be to give opportunity to *all* students to obtain musical training and gain an appreciation of the different forms of music. Students enjoy playing in a well-organized band, and thus we are given one of the best mediums for a musical education.

What, then, is the goal of a school band? Must it be proclaimed the best band in the county—or the district? Is the band failing in its object unless it is the best band in the state? Carried to the final point—must a band achieve national recognition in order to be serving a useful purpose to the students? My point is, of course, that the importance of winning contests may be greatly exaggerated, because our duty lies primarily in serving the best interests of our pupils.

Let me describe what one group of Minnesota schools is attempting to do with the festival plan. Seven of our schools formed a league for athletic contests. After one year of organization, we decided to hold a music festival, so that encouragement would be given to musical groups in our schools. The idea of the festival has met hearty response, because it is the one time in the year when we are meeting in harmony, and not trying to win a victory.

Our festival this year will be an all-day session. The morning is de-

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The Student Takes the BATON

By Hubert E. Nutt

VanderCook School of Music, Chicago

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I suggest that you should not waste time in the tuning of individual instruments in the band. Open the rehearsal with a chorale or march for "warming up," then remind the players to place the mouthpiece or tuning slides in the usual position. This corrects most of the general tuning difficulties.

In the orchestra most string players will tune up all right after hearing the "A." In case you are not a string player, ask the first chair player of that section to assist anyone having difficulty. Check the tuning of the strings by having the violins and string basses sound in unison, A, D, G, and E, in the order named. Then have violas and 'cellos sound in unison, A, D, G, and C, in order named. Have the brass and woodwinds sound and sustain the final chord of a march for four beats. If any instrument is sharp, have the player make the tubing longer (pull out), and if it is flat make the tubing shorter (push in).

On brass instruments this adjustment is made by the tuning slide, and on the woodwinds by adjusting the mouthpiece, or barrel joint. Our big problem is the player who plays out of tune but doesn't know it. It will be necessary to help him. A few players realize they are out of tune, but do not know whether they are sharp or flat. Explain their difficulty, and the trouble will be remedied.

Now have the full orchestra sound and sustain that same chord several times, first with medium volume, then louder, then softer. In doing this the players naturally listen to each other and automatically adjust their tuning for a better blending and settling of the temperament of the group as a

whole. If the general tuning effect of the chord is good, proceed with the rehearsal and retune individual instruments as needed. In a later lesson we will discuss intonation problems more in detail.

One trouble experienced by student conductors is in the matter of discipline during rehearsals. Students often take advantage of one of their members trying to conduct the rehearsal in the teacher's absence. This difficulty is almost entirely remedied by following these suggestions.

First, make a written work sheet of what you are going to do. Have things ready before rehearsal; chairs placed, music ready, etc. *Start on time.* Insist that everyone in the room be sitting down, whether or not they are playing.

Adhere to your plan as much as possible. Keep things moving and go from one thing to another in a calm, business-like manner, but without hesitation.

Avoid rehearsing one section of players too long. Also avoid drilling too much on difficult passages.

Be earnest in all that you do, and avoid "wise-cracking" or joking. Be pleasant, firm, but not over-bearing. Don't feel discouraged if the results are not one hundred per cent perfect the first time you conduct a rehearsal. In observing student conductors, I have noticed that students soon learn to respect a student leader who adheres consistently to this plan.

The most interesting letter this month is from a student conductor in Indiana. This young man evidently expects to rate high at the National, judging by the thoroughness with which he is making his preparations. In previous lessons I have suggested that you use mirrors in the directing practice to "see yourself as others see you." In addition to doing this he had a friend take movies of him in action. This is a splendid training device used by athletic coaches for years. You can readily detect faults and really judge yourself critically and accurately on every point.

Sixteen mm film costs less than \$5 for 100 feet, including developing and printing, and in every town you will find someone with a camera and projector; in fact, many schools have a complete outfit.

A white shirt or blouse and a light colored baton with a fairly dark background get best results. Most of the "shots" should be taken with your back to the camera. If the camera has a slow motion adjustment, take the

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Is the FRENCH Horn

Difficult to Master?

Can the Melophone

Take Its Place?

Herbie Gutstein

Tells You "NO"

AN IMPORTANT part of orchestral and band ensembles, the French horn, is also a splendid solo instrument. Consider how, in the symphony, the horn plays with the woodwind, string, and brass choirs; is used to bind all these sections together; and in itself is one of the most important solo voices with its many tone color possibilities. It is an interesting fact that many first horn players of symphony orchestras receive remunerations equal to those of their concert masters. The French horn is a fine solo instrument being acknowledged superior from a classical standpoint to the rest of the brass family by the great masters who have composed a wealth of sonatas, concertos, concert pieces, and chamber music for this wonderful instrument. If you have not made the acquaintance of the fine classical horn compositions and the works of the great composers of all schools of composition, you have missed much in music.

In band, the horn section is the heart of the ensemble, playing both accompaniment, harmonic, and solo parts. Naturally, the better grade of music played, the more important the horn part. It is unfortunate that in the average band arrangement, the French hornist plays a part written for an alto horn or melophone, rather than for the French horn. Band directors, when playing band transcriptions of orchestral compositions, should study the original score and re-write the horn parts so that they will be played as nearly as possible like the orchestral voicing. Many of our American standard band arrangements were made when horns



Mr. Gutstein was formerly a hornist with the University of Illinois band, the Northwestern band, and the Chicago Little Symphony orchestra.

and bands were scarce and melophones were used. Melophones were considered an improvement over the old upright altos but that thought does not hold true. Of course, the shape of the melophone is similar in appearance to that of the French horn, and (reverting to the vernacular) the "agony-phones," i. e. melophones, did not blat out like the

"Blat Weasels"—poor abused little E_b altos.

The common idea has been that the French horn is not as easily played as its substitute, and that to learn to play the French horn one should start on cornet, alto, or melophone. That idea does not hold true. The French horn of today is as easy to learn to play as is any other of the "cup mouth pieces." Yes, originally the instrument was played diatonically and chromatically, without the use of valves, by the performer's use of the right hand in the bell. In order to have this flexibility, a deep funnel-shaped, thin-rimmed mouthpiece was necessary. The narrow rim was set in the red part of both the upper and lower lips. Naturally, it took one a number of years to develop a good embouchure on this kind of mouthpiece, but *that was over 140 years ago*. With the invention of valves, this extreme flexibility became unnecessary and a gradual evolution in the instrument and mouthpiece began.

There are still some players of the old school who play a deep, sharp-rimmed mouthpiece, and set it in on their embouchure, but with the development of the instrument and the modern mouthpiece, perfected only in the last few years, it is now just as easy for a conductor to have a good French horn section as it is to develop a good cornet section.

The mouthpiece can either be placed half on the upper and half on the lower lip, or one-third on the upper, and two-thirds on the lower lip. The thickness of the lips does not really determine an individual's adaptability to play the horn, but the evenness of the teeth plays an important part in the successful development of a horn embouchure. Tonguing in the low and middle registers for the beginner should be begun by placing the tongue between the lips and pronouncing the syllable "tooh" much in the same manner as expelling a small piece of paper off the end of the tongue. In the upper register, changing the articulation gradually from "tooh" to "tee," with the contraction and tightening of the lip muscles, helps to produce a clean attack on the ascending tones. The muscles should not be used in tonguing, but for forming the embouchure in producing the various pitches of tone. As a player develops speed and technic, the position of the tongue recedes to *back* and *below* the upper teeth—the tongue just touching the lower edge. The shorter distance the tongue travels the more easily it is to improve technic.

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Scoring for the Small Orchestra

Second of a Series By Don Wilson
Noted Writer and Composer

THE TERM "woodwinds" is used as a matter of convenience to include the flute, oboe, clarinet, and bassoon with their derivatives. Formerly constructed of wood, you will now find the flute and clarinet frequently made of metal. The flute is not a reed instrument, the clarinet has a single reed, the oboe and bassoon double reeds. This is of importance only because there is a certain definite quality of tone associated with each family of instruments.

The orthodox classification has always excluded saxophones from the woodwind group. Just why a silver clarinet is more of a woodwind instrument than a saxophone is not clear except on the grounds of historical development.

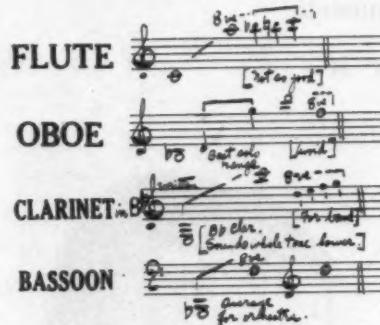
Last month we considered strings as a unit. Now we shall place them in the role of an accompanying instrument and give the solo parts to the various woodwinds in order to become familiar with the tonal possibilities of the wind choir. There is only one way to become acquainted with any instrument and that is to hear it often. If you have access to an orchestra, attend all of the concerts that you can and listen critically for the various tone colors and notice which instrument is responsible. Reading a *partitur* while the orchestra plays the number is valuable training. Phonograph records are equally good. They have an added advantage in that they may be played over and over to illustrate certain points in question.

Radio is a help, too, but allowance must be made there for distortion of quality by mechanical means. All instruments do not "pick up" with the same fidelity. Balance may be obtained artificially on the air by regulating the distance of instruments from the "mike" and by varying the angles at which the vibrations strike it. For instance, a flute placed right at the "mike" will carry over an accompaniment of fifty "strings," but the tone color will be deceptive.

The only real test of the effectiveness of what you have written is to hear the manuscript played. Many things look well on paper, are arranged with faultless harmony, ac-

cording to the most approved textbook rules, still they do not "sound" as orchestra players say.

Before writing for woodwinds we should take a moment to consider the range of each instrument. They are shown in the accompanying diagram.



Verbal descriptions are of little value in identifying the tone colors of the different registers. Each instrument, on account of the way the original vibrations are set up, the shape of the bore, and the material of which constructed, has its own characteristics. The scales are not as even as on strings, and the effect varies somewhat with the pitch.

The flute has been used so much to double other parts "in the octave" that the real beauty of its tone is often overlooked. Don't be afraid of the low register; it carries remarkably well. The lowest octave is generally considered sombre and a little "breathy," the middle register limpid and the purest flute tone, the highest notes, unless produced by experts, shrill and not in the best of tune.

The flute is a very agile and adaptable member of the orchestra. Its technical capabilities are almost unlimited which tempts the writing of much florid and meaningless music for it.

The clarinet is a single reed instrument of very extended range, as a look at the accompanying range chart will show. To fix the tonal qualities of the different registers have a clarinet player run some scales and arpeggios for you. You will notice

that the lower register is rich, reedy in character, the middle rather neutral, and the upper clear and brilliant.

Clarinets are made in various pitches or keys, such as B_b, E_b, C, A, etc. The most common is the B_b, which is now almost universally used by orchestra performers. When we speak of a clarinet in B_b, we understand that it is so constructed that written C actually sounds B_b when played. There are many explanations and arguments concerning the matter of so-called transposing instruments. Until something is done about it, we must write all parts for B_b instruments one whole tone higher than they sound. The instruments will automatically bring them down where they belong.

The oboe is a double reed soprano instrument. The English horn is the alto, and the bassoon the bass of the same family groups. The oboe has a tone of its own. When properly played, it is generally considered plaintive or rustic. As ordinarily produced, the tone is nasal, penetrating, and whining. For this reason, it must not be written where these qualities will damage the context. The instrument is at its best in solo passages, where it can be very expressive. It is useful on sustained notes, and, with clarinets, to fill out chords. In general, look out for it! In the wrong hands it is dangerous. It is also liable to become tiresome if heard too long at a time.

The lower pitch of the bassoon makes the tone less penetrating. It furnishes a useful bass for the other woodwinds, supports the horns, or may be given a solo passage. Contrary to the popular notion the bassoon is not a clown. It can be used, if the writer is clever, for comedy bits. This use is rare, considering the great volume of bassoon parts written.

The bassoon may be given simply bass parts, or it may double the 'cello, the range and tone of which it closely parallels. The upper register is much like the English horn which sounds, in turn, like an oboe played into a fruit jar—or you can listen to one and form your own conclusion.

It is practical to write interesting trios, quartets, or larger ensembles for woodwinds. However, the usual problem is to write a part for flute and clarinet to go with instruments of different *timbre*.

The easiest way to start is to write a solo or duet for woodwinds, using the strings for accompaniment. Avoid the notes on the outside extreme range, both high and low. If you have trouble with transposition, write the clarinet parts where they sound, then transpose them when copying.

In writing string accompaniments of the conventional type it will be necessary to use "double stops." These are two-part chords played on one instrument. Some of the usual ones written for 2nd violin and viola follow:



Practical Example:



The chords given here are not all that may be used. Three- and four-part chords are also practical, but in this case the notes are played successively starting with the lowest. The thing to be avoided is writing double stops out of the first, or at most the third, position.

Now to apply this:

Take any florid soprano solo (the Italian operas are full of them), and transcribe the melody for flute solo. Write the piano part for strings, using double stops when necessary to fill in the harmony.

Now arrange a duet for flute and clarinet. The "Barcarolle" from "The Tales of Hoffman" will do. Give the clarinet the lower part and write the strings *pizzicato* where appropriate in order to get a guitar effect.

For experience in four-part woodwind writing adapt some easy chorales. The simplest of all is to give the melody (soprano) to the oboe doubled an octave higher by the flute, the alto and tenor to the clarinets, and the bass to the bassoon. Transpose to a higher key if the published key is too low.

And remember: write the clarinet parts one whole tone higher than they are to sound. If the string parts are in B_b, write the clarinet parts in C. If the concert key (key of non-transposing instruments) is C write the B_b instruments in D.

Grooming the Clarinetist for Spring Contests

By C. L. McCreery, Noted Teacher

WITH CONTEST TIME just around the corner, the bands and orchestras are putting the final touches to the now almost finished contest product. This article is intended to aid the struggling clarinetist to do his part to support the organization.

First, then, let us discuss the care of the instrument. The clarinetists, particularly those in the band, have many difficult technical passages to play, and it is important that their instruments be in first-class condition all of the time.

The pads must cover perfectly, and each key must work easily with no sluggish action. Do not wait until a pad falls off or a key sticks. About once a week examine each pad on the instrument. Weather conditions cause pads to swell or the shellac holding the pads to loosen.

After checking the pads, remove each rod, holding the keys, just enough to put a drop of oil on and then screw them back in place. Unscrew pivot screws and oil in the same manner. Do not take the rods and screws out entirely, as you may have trouble in getting the keys back in place. This will also be a check on any rods or screws that have worked out a trifle, causing the key to wobble and consequently leaving the pad not covering it as well as it should.

Often clarinetists complain that their instruments blow hard and send them in for overhauling when one or two screws have worked out so that the pads do not cover as they should. As soon as these are put in place the instrument works all right. The players could save time and money by learning how to correct these minor difficulties.

Today clarinets are made of metal, ebonite, and wood. All three should have the bore, or inside, cleaned by using a swab each time after playing. If you do not have a swab, make one by using a piece of white cotton goods just large enough to go through the instrument. Take a strong piece of cord long enough to reach through the clarinet from bell to barrel, but

not through the mouthpiece, fasten a weight on one end of the cord and to the other end tie the piece of cloth.

To dry out the instrument, drop the weight in the bell, allowing it to go through to the barrel. Pull the cloth on through by the cord. The mouthpiece should be wiped and cleaned separately, as the weight might mar the facing where the reed lays.

It is necessary to oil the bore or inside of a wood clarinet to prevent cracking. Even with the best of care it may crack. The cracking of the wood is not serious. A good repairman can pin these so that the crack is scarcely noticeable. Use very little oil as it will spoil the pads. Use just enough so that the bore will look shiny with no excess oil. It is not necessary to put oil on the outside. The oil will soak through the wood in time. A new wood clarinet should be oiled every day for the first couple of weeks, then two or three times a week for about three months. Later, repeat the oiling at least once a week. Use sweet or olive oil.

So much for the care of the instrument. Now let us take up a very important subject. A great deal can be said about the mouthpiece and the reed. These parts are two-thirds of the instrument. A clarinet section will blend and have better intonation if each member uses, as nearly as possible, the same type of mouthpiece, reed, and embouchure. These three things are important in procuring a good tone quality. If several members of your section get a harsh, boisterous tone, others a thin penetrating tone, and others a nice resonant quality, a poor effect will be produced by the entire section.

By using a medium facing with a medium reed and the correct embouchure, you will, with plenty of practice, be able to produce a real clarinet tone. Another hint which may help in smoothing up your section is for all of you to use the same fingering, when you have notes that can be fingered in more than one way.

Weather conditions affect the face
(Turn to page 29)



Here is the new \$10,000 band shell for the Edgemont, South Dakota, high school. It has a seating capacity of eighty-five. Practice and instrument rooms are in the rear of building, behind the shell. A full basement is below the shell floor, with lockers, toilets, and showers.

New School Band and Orchestra Buildings

• A NEW \$10,000 band shell is a recent addition to the physical equipment of the Independent School District in Edgemont, South Dakota. Completed last July as a federal relief project, the building has been the subject of interest throughout the entire adjacent territory and has become a source of pride to all those connected either directly or indirectly with its construction.



Mr. Nohlgren

Since it is one of the best of the few band shells in South Dakota, the town of Edgemont, with a population of only 1200, can be justly proud of that distinction.

Because of geographical conditions peculiar to the location of the city—Edgemont being situated on the southern fringe of the Black Hills—novel construction was followed in the erection of the new building. The foundation, side walls, and back wall of the shell building are of rock construction, of sandstone salvaged by relief workers from the ruins of an old grade school building gutted by fire some years ago. Incorporated in the design for the walls are two huge grind stones from a once-flourishing sandstone quarry outside the city, slabs of colored strata rock from Calico Canyon near Buffalo Gap, fossil rock from nearby Wyoming, gran-

ite from the Mount Rushmore Memorial, and sections of petrified trees from the Petrified Forest near Edgemont. Thus the building will stand as an emblem of the past as well as of the present.

As a site for the building, a piece of land a few yards from the high school building was selected, at an angle for protection against occasional high winds sweeping down the Cheyenne River valley in the northwest. Facing southeast, the shell overlooks the entire football field, which is part of a broad flat, large enough to accommodate several hundred cars at the band concerts. Unfortunately no suitable natural amphitheater could be found on school-owned land.

The shell proper is large enough to accommodate comfortably a band of eighty-five musicians. The stage front is 40 feet wide; the depth of the shell is 25 feet; the height of the center arch is 25 feet. Circular tiered platforms, wired with floor sockets for music racks, are used during concerts to elevate the players into full view. The shell is surfaced with weather-proof white plaster, and indirect lighting is accomplished by a trough built to the contour of the shell, five feet from the floor. From this trough three separate circuits of lights may be played on the shell surface making beautiful lighting effects possible.

At the back of the shell, in each of the rear corners of the building

are practice and instrument rooms of ample size to permit sectional rehearsals and individual instruction. Music files, instrument racks, magazine racks, and articles of general interest to the band members are kept in these rooms, and one serves as the office of the director. The rooms are steam heated from the main plant of the school and usable at all times during the year. A full basement, with showers, toilets, and locker rooms, provides two dressing rooms 35' by 20', which are likewise steam heated, for the use of the football and track squads.

Since the time it was first used on July fourth last, the shell was in use nearly every week until the end of the football season this year. Bi-weekly concerts are given by the senior band during the summer months, and occasionally the junior band presents a concert. Last fall three massed band concerts were successfully staged, with enough bandmen from the surrounding towns participating to tax the capacity of the shell. On Armistice Day, Director Milt Whaley of the Alliance, Nebraska, Municipal band, and composer of "Stinsonian March," conducted a concert of six numbers including his own composition.

Edgemont, with a high school enrollment of 160 pupils, is thoroughly behind the high school band organization. This year, 110 students, including boys and girls from the three upper grades, are enrolled for instruction under Band Director Ralph S. Nohlgren. The high school boasts a growing band library and near-adequate instrumental equipment. Townspeople loyally provide transportation for out-of-town athletic contests, conventions, and festivals, and the band students, by their efforts and willingness, are deserving of this splendid support.

Crown Point's New Band and Orchestra Building

• **ANOTHER FINE** contribution to the nation's growing wealth in instrumental school music property is the new band and orchestra building at Crown Point, Ind., now almost completed. Eldon Ready is music supervisor in this city, and he sends us the following details of the new building:

For several years the band and orchestra of the Crown Point high school have had no headquarters, even space for practice in the school building itself was not available. One year the band would practice in the Community building three blocks from

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The Fine Art of FINGERING

• IN THE MARCH issue of The SCHOOL MUSICIAN the development of the left hand was stressed and simple exercises were suggested for the development of fingered octaves and tenths.

When the hand has been trained to the extent of being able to play fingered octaves and tenths the student has overcome one of the most difficult positions of the hand muscles. Therefore, I think the study of this branch of technic should not be unduly delayed. Most teachers do not start the study of difficulties early enough—by this I do not mean that one should try the impossible and allow the student to play difficult passages or studies beyond his comprehension but as soon as the use of thirds, sixths and octaves is understood, tenths and fingered octaves should be added.

What I am trying to bring out, as I will show by example later in this article, is the fact that if the student has been carefully trained in the various types of left-hand technic, he will be able to proceed to the most difficult concertos and pieces and perform a composition in an emphatic and finished manner, rather than in a slipshod way.

I wish to reiterate the statement that if the teacher wishes to get the desired results he must be positive in his opinion of a pupil's ability to proceed, and when he is sure of his ground, regardless of the amount of time the pupil has spent in study, advance him according to his ability and completely eliminate the thought that a student should be allowed to do only certain things within a given time. Much of a pupil's retarded progress is due to the teacher's lack of analyzing his intelligence and ability.

I do not wish to be misunderstood and have the teacher expect the student to advance beyond his power of assimilation—great caution should be taken to avoid belittling a student who shows real ability and interest and takes pride in his advancement.

Another factor of vital importance is understanding the art of fingering. What is meant by the art of fingering? Is it to make a passage playable with ease—is it to strive for certain musical effects—or, is it both? I think it is the last mentioned, and, although the bow has a great deal to do with getting the desired effect, if

By Max Fischel
Noted Chicago Teacher
of the Violin

ease is established in the left hand, it immediately is felt in the bow-arm and avoids any awkwardness that might occur if the fingers are used unskillfully.

You will notice in your teaching experience that many compositions are fingered in practically the same manner—I mean those which were published and not corrected within the past ten or fifteen years. Get a copy of an older publication and try to find the same number edited and revised within the past ten years and note the difference in the manner of fingering. This applies only if the copy in ques-

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Mozart. A-Major Concerto

Paganini-Concerto

Vivaldi-Chaconne

Leopold-Symphonie Concertante

Here are the Primary Essentials

According to John J. Horn

Noted Trombone Instructor

1. Correct position of the body. 2. Correct breathing. 3. Correct management of the breath. 4. Supporting the tone. 5. Manipulation of the slide. 6. Control of Legato and Staccato * * * * *

"Excellence in any department can be attained only by the labor of a lifetime. It is not purchased at a lesser price."—Samuel Johnson.

● THE MOST ESSENTIAL of the fundamental principles is correct position of the performer. Let us prove this assertion: You cannot control the tone unless you control

the breathing; you cannot control the breathing unless you control the diaphragm; you cannot control the diaphragm unless you control the waist muscles; you cannot control the waist muscles unless you assume a correct position while sitting or standing.

Correct position means that your body shall be perfectly poised, wheth-



Repeat this scale as many times as possible with one breath—slowly and softly at first. Increase speed as you gain control. Observe articulation.



Slide should move quickly. Tones should sound connected. When slurring up, the slide moves out. When slurring down, the slide moves in.



Econome in the movement of the slide. Avoid all long slide jumps—slowly at first. Increase speed as you gain control. Follow positions given.



The slide moves quickly in order to make the scale sound complete. Requires constant study and practice. Softly and well connected.

er the weight is upon the foot advanced or upon both feet placed side by side. When standing correctly you will stand erectly, neither bending backward nor forward, but inclining the body sufficiently forward from the ankle until the weight is removed from the heels. There should be a direct line from the ear to the ankle, passing through the shoulder, elbow, hip, and knee. For the sake of the quality and flexibility of the tone, when getting correct position, remove and further avoid all rigidity. "Always keep a loose waist" and keep an active chest, raised and fixed muscularly and wholly independent of the breathing. This, however, cannot be done without the proper training of those muscles that support the chest. A rigid chest is undesirable if you are obliged to be conscious of any effort at the time. To produce the best results you must have patience until "second nature" asserts itself. This cannot be until you have apparently forgotten the means whereby you learned; it must now do and act in response to the needs of the moment.

There may be a diversity of opinion as to what constitutes correct breathing. No teacher is qualified to pass judgment on this question unless he has at least an experimental knowledge of the anatomy and physiology of the entire breathing apparatus. I am a firm believer in and an advocate of proper diaphragmatic breathing as opposed to clavicular breathing. The superiority of the former may be stated thus:

First, the system which will enable you to take the greatest amount of air into the lungs with the least effort must be declared the best.

Second, the diaphragm is the principal factor in respiration, hence the natural conclusion is that diaphragmatic breathing is in accordance with the dictates of nature.

Third, it is impossible to bring out the full abilities of the tonal and articulating mechanism unless the whole of the air propelling and controlling apparatus is harmoniously used; and of this apparatus the diaphragm is the most important part.

By controlling the diaphragm you control the expenditure of breath, and this can be done only by controlling the waist muscles.

Practice the following exercise for the purpose of controlling and strengthening the muscles used in correct breathing. Stand erect and have the hands placed on top of the head.

1. Contract the diaphragm quickly and firmly, drawing in the air as

gently and deeply as possible. Count five (mentally) during this process of inhaling the air, at the rate of one second to each count.

2. Hold the breath, or rather retain the air—every part of the lungs should be well filled. To do this, there must be an expansion at the waist to allow the diaphragm to pass down and thus make more room for the inflated air cells of the lower and larger lobes of the lungs. Count five (mentally) as you retain the breath inhaled.

3. Exhale slowly counting five (mentally).

By following this exercise daily and bringing it into use during your practice periods, you should develop a good inspiration and respiration. The main points to be observed are slow, deep inspiration and a gradual and complete exhalation.

Breathing as applied to playing a wind instrument requires very careful attention and much application. Many times the performer is required to take breath very quickly and retain it long enough to play the passage with sufficient power and control.

The tone is supported, so to speak, by the governing power of the waist muscles in their control over the diaphragm. The carrying power and the maximum performance with the minimum effort can be had only by such control.

Long sustained tones played crescendo and diminuendo increasing the number of counts for each tone emitted is a very good exercise for developing breath control. The playing of scales crescendo when ascending and diminuendo when descending will develop the art of control and the knack of supporting the tone.

No performer can give a good clean account of himself except as the result of a correct attack combined with a steady control of the breathing apparatus.

Observe the following rules and be rewarded for your patience and perseverance by gaining a proper attack, which is the keynote of tone, technic, endurance, and artistry.

1. The longer the tone, the slower the diminish in volume of tone.

2. The shorter the tone, the quicker the diminish in volume of tone.

3. Each tone should be clear, round, and mellow.

4. The shorter or less movement of the entire tongue produces better results and a distinct staccato.

5. A little softer and a little slower will make your practice period more intelligent.

6. A real clear tone is composed of the largest volume of sound with the

smallest volume of breath; learn to control the breath.

7. Facility in tonguing, both legato and staccato, is the result of much repetition and careful study.

The ability to play well is founded upon habit, and habit, in turn, is formed upon the player's daily work; never become careless in your practice habits.

The matter of slide control requires considerable study and attention. It is the means by which the trombonist produces either a good or bad intonation. Many trombonists do not know that certain tones are very flat or sharp on certain positions; also that many tones can be produced on more than one position.

A close study of the exercises given in the last issue of *The SCHOOL MUSICIAN* will give the ambitious trombonist some excellent material to practice and to develop a real system of slide manipulation.

Rapid passages are easily executed

if the trombonist gains control of the movement of the slide. However, it is also necessary to develop the *sensitivity* of the ear to the point where it is possible to determine a correct intonation.

I am a firm believer in the study of solfeggio; it is the means by which we develop the power of hearing the tone before it is produced.

Control of the slide movement demands much time, and it is by means of the study of exercises both legato and staccato that we develop a real technic.

I wish to submit exercise material for the purpose of developing a positive movement of the slide and a better intonation.

The exercises given will require much study. Observe the articulation given, also movement of the slide.

I wish to call to your attention a few errors I made in Exercise Three of my Article in the March issue. In the 13th measure of this Exercise, High A Natural should be played second position instead of Third as marked.

I Challenge the SUSTAINED Tone

By David Gornston, M. A.

Jamaica, New York

• PRACTICALLY EVERY instrumental method starts with sustained tone studies, and I know of no instrumental teachers who do not recommend unqualifiedly the study of long tones.

Like many ideas in other fields, this matter of long tone playing needs to be discarded for something which analysis shows to be more accurate and, consequently, more desirable. Historically, music and music education, like Topsy, "just growed." The present trends in school music and instrumental technic definitely indicate the tremendous possibilities for the improvement of technics.

The physical aspects of instrumental technic involve basically the use and co-ordination of muscles in much the same fashion as they are employed in sports such as tennis, golf, etc. Competent athletic coaches know that sustained physical activity is desirable only for the well developed individual who has accustomed himself to vigorous activity by gradual, progressive training. The good athletic coach knows that body injuries result from too sudden a participation in

strenuous sports. He also knows that the conditioned athlete must always preface vigorous activity with a gentle warming-up period.

It is a well established fact that wind instrument playing depends upon muscular activity. The muscles of the lips are trained and developed into what is known as the embouchure. The ability to use breath correctly is recognized as a vital part of playing. It is also well known that sustained pianissimo playing can only be done by the developed, competent performer. Yet, in spite of the logical implications of the foregoing, beginners are often urged to play sustained tones softly, and more advanced performers start their practice sessions with long tones.

It is my contention that long tones should never be recommended for beginners. An absolute beginner does not have the necessary muscular development to play properly sustained tones at the outset. For beginners, I always recommend a gradual exten-

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The
Joliet
High School Band

A. R. McAllister, Dir.

Radio City Music Hall
NEW YORK CITY

APRIL 2-8
1936

Eavesdropping

By Jean Dragoo

When many of you receive this issue, you will have memories of palpitating hearts when the contest manager said, "You're next." It was fun, even with the tense moments, wasn't it? We are anxious to hear about the good times you had, and we'll be looking for pictures, too. To those of you who are just setting out on your contest expeditions, we send all of the rabbits' feet, four-leaf clovers, and crossed fingers we can dig up, and we'll hang on to every ladder and black cat we see. Best o' luck.

A Go-Getter

This young lady is just about all a band could ask for. She's an "all-around" member. Nova Snyder is a sophomore in the Ellinwood, Kansas, high school. She is a dandy twirler and is always working on some new routine. She also plays oboe in the band.

Nova recently sent us enough subscriptions for a tuning bar for the band, or should we say, "one of the bands." Ellinwood boasts a first, second, and a third band. The musicians of Ellinwood will be hosts to a band festival in the spring. They are expecting a massed band of from 300 to 400 students to take part in the festival.



Winsome Lassies

Here are four winsome lassies from the East. In fact they are four members of that very famous group of school musicians from Battin high school in Elizabeth, New Jersey. The Battin high school band was the only band in the New Jersey contest of 1935 to win Highly Superior in Class A. This outstanding band nosed out all male competition. Hooray, for the girls!

The Battin All Girls orchestra is right in there, when it comes to fine musicians-



ship, too. This group took Second Place in the State rating last year in Class A. Arthur H. Brandenburg directed these groups. Thomas Wilson is the supervisor of music in the Elizabeth schools.

Another Reporter

Not so long ago we received another letter volunteering services as a reporter, and let me tell you we are mighty glad to receive those letters, and whenever any of you feel like doing a little "Eavesdropping" just let us know, and we'll immediately put you on the list of our standbys. The latest addition to our fold is Robert Brookman of Chicago, and we'll be looking forward to receiving his report each month.

Down South

Virginia Shelton, *News Reporter*

Virginia failed to tell us much about what is going on down in Leland, Mississippi, but we know that the school musicians down there are as busy as all of the rest of you working on contest numbers. The officers of the band in Leland are Roland Marble, president; Floyd Huddleston, vice-president; and Mary Alyce Moore, secretary-treasurer.

A Few Lines

William Whybrew, *News Reporter*

The Lockport, New York, band is busy these days getting in tune for the contests. Two of the members were chosen for the New York all-state high school band. They were Robert Clark, clarinetist, who played in the solo section, and our reporter, William Whybrew, who played first chair in the bass section. Carol Wheeler, another Lockport bandster, won second prize in an amateur contest a few weeks ago. Congratulations.

News from Redwood Falls

Mary Harris, *News Reporter*

Speaking of being rewarded—eighteen members of the Redwood Falls, Minnesota, high school band were rewarded for hard and diligent work by a trip to the west coast last fall. The Redwood Falls Municipal band was chosen to be the official band for Minnesota Day at the California International exposition, and eighteen members of the school band are also members of the city band, thus making it possible for them to take the trip.

While on the delightful two weeks' outing, the members made moving pictures which were later shown at an open house held when the band returned. Expenses



for the trip were raised by the band members by sponsoring several activities such as an air show, baseball, concerts, and donations.

She's a Queen

Picture above

"She's a queen"—that's what all of the fellows said about Juanita Parham, drum major of the Heavener, Oklahoma, high school band, when she went twirling her baton down the field between halves at the football games. She became so popular for her contribution at these sport events that when the boys started looking around for a First Lady for their football dance they decided Juanita should have that honor. So she was unanimously elected "football queen," and the members of the band whom she had led down the field in countless maneuvers voiced their hearty approval.

Neodesha Trumpeters

Presenting the Neodesha Four—the trumpet quartet, to be exact—which does its share toward keeping the students of Neodesha, Kansas, in the best of spirits. When these four lads start playing, it puts pep into the gloomiest boy or girl. The members of the quartet are Ralph Dice, Donald Thompson, Joe Toomey, and Leon Fawcett.

You should have seen the judges hustle around to give these lads Superior rating when they played at the State contest last year. And Ralph was awarded Highly Superior rating for his trumpet solo.



Kept Our Promise

Theoda Stoeckle, News Reporter

Picture One

Not so long ago we promised to let you take a peek at the bandsters on parade from Sturgis, Michigan. Here they are. And we are quite sure that it was a lucky football team that had these school musicians as supporters. Theoda Stoeckle is the reporter from Sturgis, having filled the vacancy left by Mable Hafer, whom many of us remember as a most faithful stooge.

One of the Best

Picture Two

One of the fine orchestras in Texas is the one in the Brackenridge high school of San Antonio. This orchestra is under the direction of Otto Zoeller, who came to the school in 1924. Mr. Zoeller has led many groups to honors in the face of stiffest competition. He has also instructed many soloists who have won places of distinction in the school music realm.

Lucky Musicians

Picture Three

Sure, they're lucky, and they are mighty proud, too—these musicians from Crown Point, Indiana. And what is all the to-do about, you ask. Well, just turn to the article on page 18 and see for yourselves the plan for their new band building, and read what their director, Eldon Ready, has to say about it. You won't blame them one bit for strutting around.

Watch for Them

Picture Four

Here is the nucleus of the future high school orchestra of West Lafayette, Indiana: Forty-one beginners, all string players, comprise this group picture of the Morton grade school ensemble of that city. Under the direction of M. C. Howenstein, class lessons on string instruments were begun in the public schools last fall.

And guess who is right in there pep- ping things up. You're right! The Music Boosters club. This group is one of the most active of such organizations in the state. It recently purchased \$600 worth of new instruments for the instrumental department. F. A. Burtasfeld, superintendent of schools, has been a great factor in bringing free instrumental training to these children.

Central Going Strong

Ralph Snyder, News Reporter

Picture Five

One of the bands which we are expecting to "hear from" when the contest news is sent in is the Central high school band from Kalamazoo, Michigan. This band, under the direction of Cleo G. Fox was one of the outstanding groups at the Holland Tulip festival last spring.

One of the special events of the school year for these bandsters was the annual concert given during the Christmas season. This concert has become almost a tradition, having been given for several years.

A Bottle and Jug Band

Picture Six

This group is praised wherever it goes. Its services are always in demand. Perhaps you would be interested in knowing how this band from Pratt, Kansas, has gained such popularity. Well, "you blow thru' here—" and the first tubes play the melody, the second tubes the harmony, the three sets of bottles the accompaniment,





Are You Ready for Cleveland?

At all the contests, this year as in the past, many of the outstanding bands, group and solo contestants will be using Elkhart instruments.

What of your band—is it complete—does the instrumentation conform to contest regulations—do you need additional instruments or replacements to bring it up to standard?

Supervisors, Directors, and individual players are invited to write immediately for complete information about the Elkhart line— instruments built especially for young musicians—easy to play, beautiful in tone—and exceedingly moderate in price! There's still time to get ready for Cleveland—with brand new Elkarts. But don't delay—send coupon or write immediately—mentioning instruments which interest you particularly.

ELKHART BAND INSTRUMENT COMPANY
403A Jackson St., Elkhart, Ind.

Elkhart Band Instrument Company,
403A Jackson St., Elkhart, Ind.
Gentlemen: Please send full information on the use of Elkhart instruments in school band and orchestras (); details of free trial offer on

Instrument

Name
St. or R.F.D.
City
State
() Check here if Supervisor, Director or Instructor.

and the bass jugs the bass. The music is really made by blowing in the opening of the bottles, not by beating them with sticks as is commonly done. They tell us this produces an effect like a steam calliope. The maestros in the picture are Kenneth Shook, bass jugs; Marshall Fayette, third bottles; Robert Caldwell, second bottles; Donald Ackley, first bottles; Jackson Dean, second test tubes; and Forrest McKown, first test tubes.

These boys started out by providing a little entertainment between scheduled programs of the Pratt Concert Band, but now they are full fledged entertainers in their own name. By the way, they do their tuning with a medicine dropper. Benny Maynard is the director who has so patiently worked out this novelty stunt.

Jack of All Instruments

This young man is Jack Adams, a seventh grader from Centralia, Ill., who won First Division rating in both the 1935 District and State contests on piano and flute. Jack was also a member of a flute ensemble which won First. Jack is a versatile musician. Besides the flute and piano he plays a piccolo and violin. He is the drum major for the Centralia grade school band, and you should see him strut. When he comes down the street on parade, well, the whole town just has to stop and take notice. We'll be looking for Centralia-ites on the spring contest lists—they always send out a lot of spunky and talented musicians.

Newton Band's Amateur Night

Ruth Brooks, News Reporter

March 17 was the date chosen by the Newton, Kansas, bandsters to show to the world their new uniforms. They planned a benefit concert to help pay for the new outfits. The latter part of the event was devoted to an amateur hour, which proved truly delightful, with musical saw numbers, the Arkansas Ramblers, blues singers, quartets, etc. Wish we could have been there, Ruth.



We'd Say—"Nifty"

And we'll bet you'd agree with us right off hand that any band that was lucky enough to have Betty Louise Atkinson as its drum major should go places in the biggest kind of a way. Betty is the snappy drum major with the C. H. Cleveland Boy's band of San Pedro, California.

On parade Betty takes full charge of the eighty piece band and leads it successfully in all of its maneuvering and playing through the crowded streets of Los Angeles, Santa Monica, Long Beach, and their own San Pedro.

Folks who have seen her work say she is one of the best baton twirlers in southern California. She is quite an acrobat, too. Yes, sires, we don't blame the boys one mite for being proud of their drum major.

An Exciting Year

June Morrow, News Reporter

Picture Below

The Monrovia-Arcadia-Duarite high school band of Monrovia, California, has had an exciting year. The members went to the Los Angeles County fair, played at numerous assemblies, and at the Lyric theater to raise money for uniforms, marched at all of the season's football games, and gave two church concerts.

The band is sporting new uniforms this year. They are of green and white satin—a coat and cape affair, with the boys wearing white duck pants and the girls white pique skirts. The boys' ties are also green.

There are fifty members in the band, and only nine of them are girls. What is the matter with you girls out there? We are going to expect more of you to be in the band next year. You mustn't let the boys get ahead of you.

The band is planning to enter the contests this spring, besides visiting some of the different schools of the San Gabriel valley and giving short concerts at each of them.

Busy Bandsters

Marvin Walters and Rita Kizis,
News Reporters

Sure now, we want to send one of the heartiest welcomes that we of the ranks of school musicians can give, and that's a real welcome, believe me, to our new friends of Pittston, Pennsylvania, and we're sorry we haven't made your acquaintance before.

The Pittston band has been organized a year now, under the able direction of H. R. Eder. The school auditorium was newly refurnished within the last month, and the band did the honors of a dedication concert. "Solos, duets, trios, and quartets were played by members of the band, whom we hope will cop many State and National prizes in a couple of years.

"Mr. Eder has written a victory march for the football games, and he intends to write a class song for the graduating class of this year. At present, the student body is engaged in a contest, writing the lyrics and a title for the march.

"Our drum major has an elegant uniform, and we are getting a new 'Spinno' for him, with thirty-five subscriptions for The SCHOOL MUSICIAN. One of the big thrills coming up for us is a broadcast over a radio station in Wilkes-Barre, Pennsylvania." Such we quote from a recent letter from Rita Kizis, above.

Hello, Dorothybelle

Dorothybelle Sheldon, News Reporter

Right pleased we were to hear from Dorothybelle a little while ago. She has been faithfully recording the happenings of the Stanton, Nebraska, bandsters for quite some time now, and her news is always interesting.

This time the note was brief, but she says, (and didn't we know it) that they have been digging in on the contest work. She tells us again how happy they are over the beautifully bound and new arrangement of Stephen Foster Melodies, presented to Director James Johnson by Foster hall, an institution to perpetuate the works of that great musician.

Clayton Scores Again

We're mighty proud of the fine record the Clayton, Michigan, high school band of sixty pieces continues to keep building. The latest news about this group is that it has been invited by Charles Sink, president of the University School of Music, Ann Arbor, Michigan, to give a clinic demonstration at the spring meeting of the music section of the Michigan Schoolmasters club.

This will be played Friday evening, April 3, on the University campus. This band is unusual in that it comes from a small town of only 300 people, with ninety-five students in the high school and forty in the grades. The instrumentation includes four sousaphones, tympani, alto and bass clarinets, oboe, bassoon, marimba, and four flutes, instruments which are unusual in so small a school. John Gottschalk is in a large measure responsible for the fine organization of the music department.



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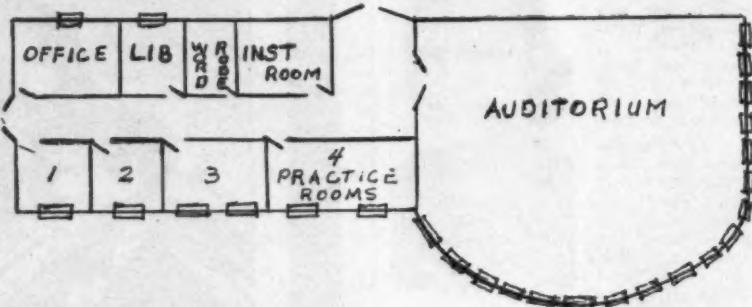
New Buildings

(Continued from page 18)

the high school, next year it might be some place even farther from the school. At present the band rehearses in the basement of the Pub-

veneered in the future, 72'x36'. The composite floor plan resembles a giant letter "P."

There will be one very large prac-



lic library about two blocks removed from the high school building.

Last fall a board of education decided it was time the band had a home. They accordingly ordered plans. These plans were drawn as suggested by Superintendent Lindley and the bandmaster, and the project was started.

The building itself is a frame structure, which will doubtless be brick

tice room, the end of which is an arch completely made up of windows assuring plenty of light. This room will easily seat a band of 80 to 100 players. In addition there will be eight other small rooms, four for practice purposes (individual or small ensembles), besides an office, a library, uniform and supply room, and a good-sized locker room for instruments.



Shown above is the exterior of the new Crown Point music building. Note the numerous windows. Below, the large practice room with acoustically correct ceiling construction.



WHO'S Who

Irving Block, Snare Drum Omaha, Nebraska

1935 National First Divisioner

(Picture on cover)

Irving Arthur Block made his first mark in the school music field when he placed in First Division at the District contest for grade schools in 1933 in Freeport, Illinois. Last year successive winnings through the District and State contests of Nebraska brought him to the National, where he reached the top-notch of First Division for his splendid work on the snare drum.

At the National contest Irving played "Fifers' Delight" and "Grandfather's Drum"; the latter was his own composition. This school musician has an interest in a diversity of instruments. He plays the piano, the fife, and the xylophone, in addition to the drums.

Irving now lives in Omaha, Nebraska. While there he has studied drumming under George A. Smith. His study of the xylophone was made under Ray Mann, Rockford, Illinois.

This lad is particularly interested in the fife at present. He says he is fascinated by the ease with which this instrument responds to every

fort. He hopes some day to organize an old-fashioned fife and drum corps.

Irving plans to route his studies so that he may teach drumming. He also intends to continue his exhibition drumming work. He has been quite busy this past winter giving drumming exhibitions at various meetings of musical organizations.

Among his ambitions, Irving desires to play in a large symphony orchestra. He also hopes to find a place for himself in a leading concert band. He is a great student of music, devoting many hours at home to this activity, and his diversity of interests in this field should be of immeasurable help to him in attaining the future for which he is working.

We will undoubtedly hear a great deal more about this school musician while he is still within that realm, as he is only a sophomore in high school this year, and we are sure he will continue the fine record he has already started.

Grooming for the Spring Contests

(Continued from page 17)

ing of the mouthpiece, so, if possible, it should be examined now and then by someone who understands this part of clarinet repairing. Unfortunately, there are not many who do know about mouthpiece checking. If the facing is warped or out of shape, it will affect your playing more than anything else. Do not tighten the ligature too much as this will help to warp the facing.

Regarding the reed, pick one that has more of a golden color—that type is more seasoned. Unfortunately, the demand for reeds is so much greater

than the supply that the cane is not properly ripened or seasoned. Consequently, the reeds warp or get out of shape. I always lay the flat side of a new reed on a piece of fine sand paper and rub it back and forth until it is even. This often will eliminate a squeak in the reed. Always have one or more reeds in reserve. Do not wait until the reed breaks or wears out before breaking in a new one. While you are using one reed in your playing, practice on the new reeds, and they will be ready when you need a new one.

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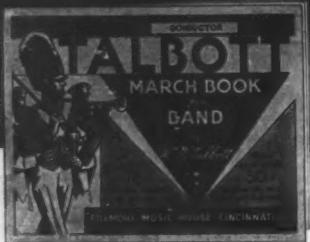
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3rd Bb Cornet	2nd Eb Horn (Alto)
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Flute in C	Bass Clef
Oboe	2nd Trombone,
Bassoon	Bass Clef
Eb Clarinet	3rd Trombone,
1st Bb Clarinet	Bass Clef
2nd Bb Clarinet	1st and 2nd
3rd Bb Clarinet	Trombones, Treble
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• • •

Plum Island,
Newburyport, Mass.
July 1st.

Dear Ma:

Arrived here yesterday O. K.—we rehearsed all afternoon. I was kinda nervus, at first, cause these fellers is mostly wise-crackers from New York (all cept the drummer). They musta knowd I'm a "fistly" cause, right off the reel, they starts in callin me "Haywire"—now they cut it ta "Hay." Gee, this iss a swell place—cept for mosquitos, sand-fleas, kinda bum food ana lousy room.

We eat in the 2nd dinin room with the servants an sleep on the top floor with the waitresses an chamber-maids (I mean, on the same floor).

I'm roomin with the drummer—our bed is ona them antiques, with ropes cross the bottom, stead ofa spring ana straw tick for a mattress.

But I'm a professional musician now, anyway, an I'ma troupin—an I'd likta have soma them flatheads round home gets a flash at me when we're playin—it might learn em somethin an show em where they get off at.

The dress-suit pants aint so good—bout 4 inches too short—you shouldn'ta turned up a cuff onto em—I hadta wear my overcoat, goin in an outa the ballroom las night cause, when I let them pants down anywhere near reachin my shoes, they left me kinda bare up above—and the crotcha the pants bein bout downta my knees, I musta walked kinda loose—then, when I sets downta play an pulls the pants upta

meet the vest, the legs was almost like nickers.

The trumpet player an the trombone player was laffin plenty bout golf an bout channel swimmers an I gotta idea they was crackin bout my pants—but I'll be O. K. tonight cause we're all warin flannels.

There's a lota millionaires stoppin here—swell people—a lota the natives was dancin las night too.

We got 6 pieces in the orchestra—they call em "dance bands" now. The leader stands up an fiddles—I might say he goes thru all the motionsa fiddlin, cause his tone is kinda confidential an sounds mostly like he's got soap on his bow—cept when his open A string is soundin (by mistake) which is mosta the time. He dont only go thru the motionsa fiddlin—he jiggles himself up an down like ona them anesthetic dancers.

Then, there's a trumpet, trombone, piano, drummer and me, with the saxo and clar.

The trumpet aint so bad on "hot" stuff but I don't think he can read notes—kinda plays "by ear"—which aint so bad when he's playin melody but his harmony is liable to be kinda "cornfed" an it dont jibe with what the resta us is playin—the piano player got kinda peeved a couple times—he'd sock outa note terrible loud, jesta show the trpt player that his ear was deceivin im.

The trombone player gives me a pain in the neck (an other places I cant tell bout)—a regler fat-head—always talkin bout what Paul Whiteman said ta im—he claims he played with Whiteman once.

Pete (the drummer) says "Yes, ONCE WAS PLENTY."

You orter see im (the trb. player) pose when he takes a chorus—he jams his fish-horn up into a megaphone an shimmies his whole body ta geta shakin vibrato—smearin in an outa every note like a dizzy old sow wallerin an slidin round in the mud—lousy.

The drummer leans over ta me an says "That guy with the syringe issa gointa swallow them slides yet."

I got along O. K. cept a couple times on the low C sharp—every time she squawked on me I was wishin

Taylor was here so I could bop im one on the nose—he aint never fixed them pads right yet. A course, every time it happened, the leader would turn way round an look at me—jest as if the people wouldn't know it was a sax, without him a advertisin it an directin attention ta me. I begun ta get sore and when we plays "Nutty Noodles" I waits for the sobbin Lilly-a-the-Valley with the smearhorn ta get well started, then I picks up the straight soprano sax an gives her the works—toppin em all with that hot variationa mine—you know, the one I played at Aunt Addie's funeral.

Ma, that stopped the show—the people jest went nuts, laffin an clappin—you shoulda heard em—Mr. Smearhorn was sore as a boil an the leader says (to me) "Who the devil do you think you are, Rudy Weedoff? Put up that dam fishhorn an dont never use it no more, cept ona "blues"—an when I want it I'll ask you for it."

I says "Well, THEY liked it (meanin the dancers)—it's the 1st time to-night that they clapped us.

He says "Be I the leader here?"

I says "You be."

He says "Then dont give me no argument."

Outsida that everythin was O. K.—I didn't gum up the works no offnern the rest did.

The finish wasa knockout—we tried a new tune that we hadn't rehearsed an we all got lost—for a couple minutes it was awful—I had a harmony part but it didn't fit with nothin they was playin—the leader, lookin wild and desprit, leans over and yells "Home—Home!" and the piano players busts inta "Home Sweet Home" in waltz time, sockin it out good an plenty an, before he finishes we all gets the key an joins in, finishin with him—after which all the people gets their hats and coats an goes out—thinkin the dance was over—which it was.

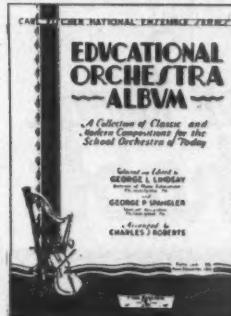
One old lady stops, on the way out, an asks the namea the las selection we perpetrated—Pete (the drummer) says "That was a modern dance version of 1812 Overture."

She says "Very effective," thanks him an waddles out—then the leader turns on us—he's wild, but the piano player is one step aheada im, an twice as sore—he says "Didn't you yell "Home—Home?"

The leader says "Yes, but I meant "Home Aint Where I Wanta Be."

The piano player says "How the heck can I guess where you wanna be? I aint a mind-reader—you says "Home" and I played "Home"—you was so rattled you didn't know what you wanted—if you're the leader why

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The mgr says "I'll say it wont," an he struts out—I aint too hot for that mgr either.

Love from,
Sam.

P. S.: One of the chamber-maids here is beautiful—it's too bad she hasta be a chamber-maid. You don't needta say nothing bout the chamber-maid to Hazel—tell her I'll write ta her tomorrow.

**The Student
Takes the Baton**

(Continued from page 14)

more difficult gestures in that speed for that gives a better chance for critical analysis when the film is projected.

Transposition is a useful accomplishment for student conductors. Here is a simple, accurate way that has proven itself reliable no matter what the transposition problem may be. The only requirement is that you learn the scale tones by numbers or by syllables (do, re, mi, etc.). Begin this study with a simple melody; for example, "America" (usually written in the key of F). The scale tones used in the first two measures are one, one, two, seven, one, two (or in syllables, do, do, re, ti, do, re). To rewrite this in any key, simply use the corresponding scale tones in the new key. For example, in the key of D this would be D (one) D (one) E (two) C sharp (seven) D (one) E (two). In the key of B this would be B (one) B (one) C sharp (two) A sharp (seven) B (one) C sharp (two). Accidentals that occur in melodies are accurately handled by this system, too. For example, G sharp in the key of F would be two sharped. Two sharped in the key of C would be D sharp, or in the key of D it would be E sharp. Numbers are the most accurate system of measurement, even in music. Learning to read by the numbers is not difficult, and it insures accurate, rapid transposition to any key.

Now for a brief check-up for the contests. A good conductor must know what he should hear and must clearly indicate this by his directing before he can hope for satisfactory results. Learning the mechanics of directing is easy. Our problem is to improve our ideas of what we should hear. This is accomplished only by consistent study, observation, and experience.

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Be Sure to Read the Want Ads—Page 42

Contest or Festival?

(Continued from page 13)

voted to rehearsals of massed choral and band members. The afternoon program allows each of the seven schools to present two numbers of their own choice. These numbers may be instrumental or vocal, but the groups must contain three or more members. Most of the schools will present one band or orchestra number and one choral number. We have invited two guest conductors to attend the program and render confidential criticisms to each group on its own performance. No ratings are given, and there is no competition of any kind. The evening program is the usual festival plan of massed choral and band performance, with conductors chosen from the various schools assisting the guest directors. One of our guests this year is James R. Gillette of the famous Carleton College band.

What are we accomplishing? In three years our festival has doubled in number of participants. Two schools have added to their music staffs, and one new band has been started. Public interest is very high, and the spirit behind the whole festival is meeting with general approval. The quality of our musical organizations is, generally speaking, of high caliber, and improving rapidly.

It is my firm belief that the band that stays out of contests can build a more rounded program than would otherwise be the case. This school year, our band has made 30 appearances in 26 weeks and has played a repertoire of 46 compositions at public performances. Our work has included athletic events, declamation contests, assembly programs, the County fair, and other community affairs. The band is only three years old, so most of our repertoire is not difficult, but the numbers attempted are performed in musician-like manner. Could we have contributed so much to our school and community if we had been preparing for a contest? I doubt it. In Minnesota, the contest numbers are announced about Christmas time, and most of the interested bands devote a great share of practice periods until May on the chosen selections. Those of us who favor festivals deplore the over-drilling that many bands are forced to give one or two compositions in order to gain the approval of the judges. Incidentally, another set of judges might reverse the decisions of those who render judgment on your performance.

Mr. Smith charges that "mediocrity can conceal itself in a festival." This is undoubtedly true in many cases, but I wonder if it is always beneficial to turn a pitiless spotlight upon a below-standard band. In many communities, there are

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conditions that make super-excellent musical organizations impossible. Sometimes a band leader can, in time, improve these conditions, but more often there is not much accomplished. Where communities are composed of people who lack wealth, it is not possible to provide the best grade of instruments, or private instruction. Many schools lack the physical equipment and teaching staff to permit extensive time for instrumental music. Yet the organizations from this type of school are graded upon the same level as those with much better natural conditions. It is true that many schools are able to rise above these handicaps and achieve the same results as more fortunate institutions. If you will examine the lists of contest winners, however, you will find that a great majority come from communities where natural conditions are better than average for musical activity.

The writer has attended state school band contests in New Jersey, Ohio, Illinois, Indiana, and Minnesota. It always seemed pathetic to me when a young band played a contest number poorly. We know that each member has probably practiced the number for weeks, and that the director has exhausted every resource within his limited means. Yet they must suffer the humiliation of a poor rating and go home bitterly disappointed. Does this inspire them to greater efforts? Possibly so, but in many cases the result is exactly the opposite. I have seen small bands, poorly equipped with instrumentation and uniforms, come out on the contest stage with a dejected attitude, because they knew that they were hopelessly outclassed. Is it an inspiration for a poor boxer to be repeatedly knocked to the floor by a more skillful opponent? What then, is the value of a contest to a band that has no chance to win? Will they continue to come back year after year to be "knocked out" once more?

Mr. Smith lays great emphasis upon the value of competition as an incentive to effort. There is little argument on that point, but, like many other things, competition is dangerous if carried to extremes. Athletics are founded entirely upon competition, but there is absolutely no connection between the ideals or purposes of music and those of athletics. We must have world champion fighters and baseball teams, but we are not interested in a contest between the Philadelphia orchestra under Stokowski and the New York Philharmonic under Toscanini to determine the better. We must use competition for place-ranking in our band sections, and we find it effective in other phases of music. To be constructive, however, competition must not build conceit in one group and discouragement in another. Many progressive educators, indeed, are strongly advocating today a change in school methods so that grades and promotions will be less competitive.

Who derives the greatest benefit from a contest-winning band? The director, isn't it? The town gets publicity, the band members get a trip and good musical training—but there are other ways to attain those ends.

I would like for you contest-minded directors to see for yourselves the sincere efforts of my band to make a good impression at the festival. They have the same desire to play well as is the case in contests, because other bands will hear their performance. Furthermore, it is a relief to be free from the nervous tension so evident at contests, and to enjoy hearing the other fellow's band, without worrying about beating him.

A. B. A. FORUM

News of the American Bandmasters Association

Clarke's Band Celebrates Anniversary

From the Long Beach Press-Telegram of Monday, March 16th, we gather the inspiring news of former President Clarke's twenty-seventh anniversary concert. It is a two-column story of glowing detail from E. H. Willey of Los Angeles, who paragraphs:

"Long Beach citizens packed the convention hall of Municipal auditorium from proscenium to the topmost seats in the gallery yesterday and overflowed into the exhibition hall to greet Herbert L. Clarke, director, and the members of the Long Beach Municipal band on the occasion of the twenty-seventh anniversary concert.

"Thousands of citizens greeted with prolonged applause Mr. Clarke and the individual members who were the composers of the numbers programed. It was the largest birthday party ever held in Long Beach and certainly the most colorful. Citizens said it with flowers in abundance, and the profusion of floral offerings was enhanced by the loveliness of the charming girls of Eva Anderson's violin choir, who carried each basket and bouquet to the stage and made individual presentation to the director and his bandmen, as Assistant Director George H. Tyler read the cards of greetings.

"And from far and wide came telegrams of congratulation from men and women distinguished in music and the cultural arts of the United States, including one from E. H. Willey of Los Angeles, who became director of the band in 1909 and held directorial control until 1915, when he resigned.

"After thanking the audience and everybody who has been sympathetically attuned to the work of himself and the band, Director Clarke announced that the band would go on vacation today, returning to the band shell May 30 to inaugurate a summer season of outdoor concerts. As a finale to the program the audience stood and sang 'God Be With You' (Tomer)."

The anniversary program, which was the 12,546th concert given by the Municipal band, included "Twenty-seventh Anniversary March," Frank H. Gillum; trombone solo, "I Love Thee," Gillum; Overture, "Fraternity," Clarke; "Long Beach Is Calling You," Clarke; baritone solo, "Bravo," De Luca; song, "Ben Bolt," D. E. Ellis, soloist; "Hindu Festival," Watson W. Knowles; suite, "To a Tiny Tot," F. W. Deyerberg.

"Hungarian Dance, No. 7," Brahms; "Hungarian Dance, No. 2," Brahms; "Intermezzo Pizzicato," Neury. This group was presented during the band intermission by the violin choir of the Women's Symphony of Long Beach, directed by Eva Anderson.

I like your magazine very much and would recommend it to anyone.—H. D. Miron, Camden, Arkansas.

It is a first rate musicians' magazine.—Hugh Gunderson, director of music, Monequa, Illinois, high school.

Concert waltz, "By the Sea," Ben Verrecken; march, "To the Colors," Robert Chisholm; saxophone solo, "Jessie," H. B. Stephens; "Sweet Mystery of Life," Herbert; Indian intermezzo, "Plute," J. E. Wilson; novelty, "Soda Pop," Wilson; cornet solo, "Pacific Echoes," George Tyler; march, "Freedom of the Air," Tyler; "The Southern Wedding" (humorous), Lotter; finale, "God Be With You," Tomer.

A Word from Mr. Clarke

Former President Clarke strikes a note in a recent letter to our office with which we feel sure many members of the A. B. A. will find sympathy. He says, "I do hope that the seventh convention of the A. B. A. at Interlochen will do away with too much business and resolutions, so that we members can become better acquainted. I will do my best to be there!"

Mr. Clarke tells us that he will be busy during the next two months with bookings as guest conductor and judge at spring contests.

Mr. Moore Experiments

What with directing Lawrence college and Appleton high school band and teaching nine hours a day, five days a week, E. C. Moore is not too busy to send us this chatty letter: "Wish someone would arrange some more numbers that are as musical, practical, and suitable for high school bands as 'Ariane' Overture, arranged by our good friend and wonderful fellow, Harold Bachman. Would like to see some of the old standards redressed in a like manner. Especially Mozart's 'Magic Flute.'

"Have been conducting an experiment here with our beginners this year. Am using 'Step by Step,' and we do not allow the students to take the instruments home the first year. All work is done in classes with no outside practice. It places the responsibility for the student's practice largely up to the teacher who now has no alibi that 'Johnny didn't practice.'

"It seems so far to be an extremely good method which is evidenced by rather slow progress technically, but excellent progress tonally and in understanding, and best of all in the interest that has been consistently maintained at an increasing rate. It is funny and good to have a boy trying to figure out some way to get the instrument home, instead of trying to figure out a means of getting out of practice."

Members of the A. B. A. were saddened to learn of the death of a fellow member, Fred Jewell, Worthington, Indiana, on February 11.

I think The SCHOOL MUSICIAN is a very worthwhile magazine.—Clarence Roth, Niles, Mich.

It is such an interesting magazine. We would feel lost without it.—Argyll Riley, Clinton, Ill.

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REVIEWING THE LATEST MUSIC

By FORREST L. BUCHTEL

Director of Band, Orchestra and Chorus, Amundsen High School, Chicago;
Staff Instructor at the VandeCook School of Music

• We notice some very interesting and worthwhile, easy material from the catalog of a new-comer in our column—the W. A. Quincke & Co.: "La Biesta del Padre," a very melodic solo for 'cello with piano accompaniment; "Aloha Oe" and "Nevada Moon" arranged by Errol Collins for cornet (solo or duet) and piano; two trios for violin, 'cello, and piano: "The Distant Lake" by Quincke and "Little Romance" by Tandler; and three orchestra pieces: "Ae High March," "Scottish Rite March," and "Aloha Waltz"—all by Quincke. If you don't know our west coast friend, you should make yourself acquainted with him real soon. Perhaps there is a little California sunshine stored up in his music.

A good many of you know and have played this next number, but we include it for those who are unfamiliar with it: "Memories of Stephen Foster" arranged for symphonic band by Lucien Cailliet. Pardon my saying so, but this beautiful arrangement deserves a better job of engraving and printing, especially if intended for sale to school bands. It's hard enough to get the youngsters to play well when they can see the notes plainly. Let us hope we can prevail upon all publishers to emphasize clarity in printing as well as quality in music.

Two other Cailliet arrangements include a double number by Bach: (a) "Fervent Is My Longing" and (b) "Orgas Fugue in G minor" (The Little) for band, and for orchestra, also, the "Fervent Is My Longing," "Concert Square Dance" for string orchestra by Harold G. Davidson is an original setting of some

old fiddlers' tunes, featuring the Civil War song, "Kingdom Coming."

New Orchestral Material

• "In my opinion," writes George Dasch, noted composer and director, in a recent letter to THE SCHOOL MUSICIAN, "the greatest need of the high school orchestras is for editions of the standard repertoire suitable to their requirements. Our American publishers are beginning to realize this, the H. T. FitzSimons company having made the start when it published Glinka's Overture to 'The Life for the Czar.'

"I am now at work upon a series which will be published by the Carl Fischer company. These editions will eliminate practically all of the difficulties the director experiences, thereby greatly easing his work, at the same time giving him the satisfaction of knowing that he is performing the original instead of distorted arrangements. Silver Burdett and company is just about ready to issue a 'Wagner Program' prepared by Dr. Frederick Stock, Osbourn McConathy, and myself.

"I have also begun something which has never been done before; namely, a series of Etudes taken from the studies of Dant, Mazas, Kayser, etc. Only musically attractive Etudes will be chosen, and orchestrated accompaniments will be provided. The book will contain ten or twelve of these pieces and will cover important phases of playing, such as tone, various styles of bowing, elegance, etc., and my hope is that they will not only be used as studies, but also as program material."

I Challenge the Sustained Tone

(Continued from page 21)

sion of the length of the tone so that there is never any undue strain in an attempt to hold a tone. I firmly believe, and have observed within my own experience, that tone develops much more rapidly when the tone study practice never permits a student to hold a tone which quivers or breaks. I have seen many pathetic cases of quivering tones, trembling lips, etc., in pupils who have been urged from the very start to "hold the tones as long as possible." These students were unable to play an even sustained tone because the mis-instruction actually broke down the muscles in the lips so that they were exhausted and enervated to the extent that control of them was well-nigh impossible.

For advanced students and professionals I recommend light, short-tone, introductory warming-up periods whenever possible. The elimination of the strain on the lip muscles which comes to them from the sudden de-

mands placed upon them by the immediate playing of long tones, will increase an instrumentalist's playing life. Just as a runner before a competitive hundred yard dash gently flexes and limbers his leg muscles, so should an instrumentalist gently condition his lip muscles to the playing strain which comes from solo work, orchestra playing, or practicing.

To sum up: 1. Long tones are difficult to play and require a well developed embouchure. 2. Beginners should never strain to hold a tone for a longer duration of time than they can sustain it easily, evenly, and smoothly. 3. As soon as a tone quivers or cracks, stop playing as such blemish in the tone is an indication that the muscles are either tired or unprepared for the demands being placed upon them. 4. Careful attention to the basic principles of muscle conditioning will strengthen embouchures and increase endurance.

SCHOOL•DANCE•BANDS



Tech Hi-Hatters
Picture Above

The Tech Hi-Hatters from the Technical high school, St. Cloud, Minnesota, will soon end their first season. The band was organized last fall at the instigation and under the supervision of E. A. Hertz, and we must say that its success and popularity have surpassed even the fondest hopes of the director.

The band plays for all of the school dances, except the formals, and major school functions. The group is also often invited to play for social affairs throughout the city. Money taken in by the band is spent for music and equipment.

The stand fronts, very unique in design, were made by the students. They carry out in a very clever fashion the name of the orchestra with the "high hat" motif.

The members of the Tech Hi-Hatters Dance band are Bob Strobel, string bass; Roy Young, drums and bells; Wilfred Lodermeier, trombone; Kent Olson, baritone; Mildred Croxton and Mildred Schack, piano; Milton Snyder, manager, trumpet; John Aidem, trumpet; Vernon Zenner, guitar (also vocalist); Ralph Alexander and Jack Rogers, alto saxophone.



Holland Funsters

The Collegiate orchestra of the Holland, Michigan, high school has enjoyed a fine reception among the dance lovers and music lovers of the community. The sax section, we hear, is particularly fine. The two baritones and the tenor are a good feature with the baritones doubling on alto and the complete section on clarinets backing an A-1 brass section.

Pocatello Maestros
Picture Below

The Pocatello, Idaho, high school band is the salvation of many a social affair at the good ol' alma mater. These boys have pep and plenty of it, and when the various entertainment committees of the school are looking for a real pepper-upper, they call on the dance band pronto.

Many of the players are state contest winners. The members are Gerald Todd, piano; Lowell Thurston, drums; Murr Haughn, tuba; Bob Ware, first trumpet; Robert Carlson, second trumpet; Bill Bentley, trombone; Wayne Sorensen, first alto sax, baritone sax, oboe, clarinet, and English horn; Charles Smith, tenor sax and clarinet; and Sherman Furri, third alto and violin.

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Is the French Horn Difficult to Master?

(Continued from page 15)

The most important things for a horn player to develop are tone, attack, and tone placement. The proper development of a good tone and tone placement are helped by practicing arpeggios on the tonic chords—playing long tones with proper breathing. The student should never breathe through the nose. Air is taken in through the corners of the mouth in the form of a ball, and expelled through the center of the lips in a thin stream, empowered by the force of a controlled diaphragm. Always take breath all the way to the bottom of the diaphragm and develop the diaphragm muscles.

In practicing, the student should keep in mind the following before starting to play a note, or rather, attacking a tone. Think how the pitch of the note you are about to play will sound, get a good feel of the mouthpiece on the lips, be sure the tongue is ready to cleanly pronounce the correct articulation, and take proper breath to insure control, tone quality, and endurance.

Practice before a mirror. Watch the facial appearance—if it looks queer, and the way you hold your instrument looks awkward, you may be sure you are playing wrong. The proper position of holding the instrument, the placement of the fingers on the valves, angle of the mouthpiece to the face, distance of the bell from the body, and the way the right hand is placed in the bell, all are very important.

Every band and orchestra can and should develop a good horn section just as readily as the other sections. The thought that it is difficult to develop good horn players of high school age is erroneous, as many grade schools are developing French horn players today with great success.

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Broadway Success

(Continued from page 11)

"Now the stage moves back. Only one drummer from the band marks time for this procedure. With the Joliet boys on the stage proper, the Radio City Music hall symphony orchestra rises from the pit. The band swings into Goldman's spirited 'Stepping Along,' plays it with verve and relish. At the closing part the orchestra joins its music with that of the band and these two bodies of musicians take the finale together.

"Next on the program come two more numbers by the professional entertainers. Then is the finale in which the Joliet band again appears. Here with military exactness they march onto the great stage and play Sousa's stirring 'Stars and Stripes Forever.' The boys playing piccolos, cornets, and trombones leave the ranks and march to the front of the stage for their solo work. Then the whole band does a backward march to the rear of the stage and accompanies the truly marvelous Rockettes in a military dance. The band and orchestra together accompanying the dancing Rockettes bring the program to its climax. The curtain goes down. In the wings of the theater 90 proud boys pause a moment to listen to the echoes of applause. To them that's pretty good music, and they've worked long months for their unquestionable right to hear it."

Commentary

Frequent broadcasts from Radio City kept the nation informed of the success and growing popularity of the Joliet band at the Music hall. In an elaborate chain program Sunday morning following the arrival of the band Erno Rapee and his orchestra stood by for a talk by Dr. Goldman in which he said, in part: "April 2 will be a red letter day in the history of music in this country. A band of a hundred youngsters will, beginning then, appear daily at the Music hall.

"The group has come to New York, as part of the Music Educators. I think," he continued, "that bringing this band from a distance of a thousand miles is of very great importance to the music lovers of New York, and I urge you all not to miss seeing and hearing this band of youngsters which artistically and in every other respect compares favorably with any other band I have had the good fortune to conduct or to hear."

* * *

So impressed was he by the fine gentlemanly conduct of the boys, both on and off stage, that W. G. Van Schmus, managing director of the Music hall, called the band to his private suite before their final appearance and told them he was proud of their achievement and their conduct during the week's engagement.

This was the popular sentiment of all those back stage. Director McAllister has distinguished himself as a disciplinarian. He is strictness itself. Yet his rule is but the practical manifestation of his deep sense of parental love and responsibility.

Behind that wall is found a man charitable, compassionate, and sympathetic. He is quick to see and appreciate the viewpoints and opinions of others, both meek and great; wide open to suggestions; humble before criticism; despising a sharp tongue. These are the symbols of a truly great man.

* * *

The cost of the two weeks' tour of the band approximated ten thousand dollars. The city of Joliet raised three thousand of this amount through its band concerts.

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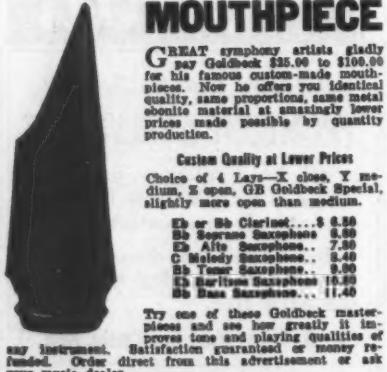
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subscriptions; the Committee for the Fur-
therance of Instrumental Music in New
York subscribed four thousand dollars,
which was collected from their mem-
bership and the band instrument industry.
Radio City paid twenty-five hundred dol-
lars for the week's engagement.

• • •

One of the finest numbers in the Joliet
band's repertoire this spring is "The Bells
of St. Mary" in a special arrangement by
Henry Fillmore, noted director and Cin-
cinnati publisher. It is unfortunate that
the Radio City schedule did not permit
the performance of either this or the cor-
net duo number known as "The Two
Imps" by Harry Alford. This number
played with the band by Frank Baird and
Robert Lang invariably brings down the
house. Both numbers appeared frequently
on all programs played outside of the
Music hall.

• • •

A testimonial dinner in honor of Director
McAllister and Dr. Goldman, who played a
prominent part in bringing the band to
New York, was held at the Stockholm res-
taurant. Mr. McAllister showed his apprecia-
tion to Dr. Goldman by presenting him with a
gold medal and a blue and gold
ribbon. The Bureau for the Furtherance of
Instrumental Music, which assisted in
raising funds to finance the band's trip,
promoted the dinner.

George Bundy, head of the Bureau,
advised the band boys not to be surprised
if they received an invitation for a Holly-
wood engagement.

• • •

There were 131 passengers on the spe-
cial train that carried the Joliet band on
its recent tour. Ninety-four playing mu-
sicians performed at Radio City. The
band played thirty-six concerts during the
entire trip.

• • •

Over a quarter of a million people heard
the band perform on this trip. With one
sweep of the baton they played in the
three greatest entertainment establish-
ments in the world, Madison Square Garden,
the Metropolitan Opera house, and
Radio City Music hall.

• • •

Forrest McAllister was a veritable
shadow of the senior director, anticipating
his father's wishes and assisting invaluable-
ly with every performance. He con-
ducted on several occasions, both at Radio
City and at other concerts. It is an inspira-
tion to observe the harmony and under-
standing with which this father and son
work together.

• • •

Forrest McAllister, associate director,
and Phyllis Anderson, sponsor, were
among those to cast their voices in one
of the daily informal interviews over a
nation-wide hookup from the lobby of the
theater. Miss Helen Lowrey, adult mem-
ber of the band party, was also featured
in a lobby interview.

• • •

Music hall stage hands enthusiastically
acclaimed the band "the best that has
ever been in this place."

• • •

The great ship docks, the battery and
the Statue of Liberty, Staten Island,
Chinatown, and the Art museum, all
linked together by the sidewalks and the
subway of New York, were an objectified
education to the boys.

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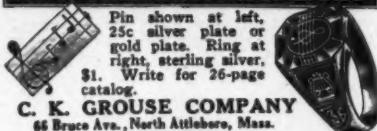
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The Fine Art of Fingering

(Continued from page 19)

tion has been edited by an up-to-date and progressive musician.

In the example from "Symphony Espagnole," Lalo, the value of the fingered octave is clearly demonstrated—try this passage in the old manner of playing the octaves with the first and fourth fingers and note the sliding (bad effect) which is clearly discernible. Then try the same passage in fingered octaves, using the first and third fingers and the second and fourth, and note when this is mastered how much better the bow and fingers co-ordinate.

The example from the Concerto of Paganini shows how ineffective these passages are when bowed and fingered as in the Wilhelmj edition. You will notice that the examples are fingered and bowed in different manners—according to my judgment, the lack of effectiveness in fingering and bowing, found in the aforementioned edition, is clearly demonstrated when compared with the newer type of bow and finger technic.

I wish to cite a case where the lack of finger control marred an otherwise beautiful performance of the "Concerto in A Major," by Mozart. In the Mozart example, the performer continually lifted his fingers and this resulted in the performance of many of the lovely passages only partly in tune. Try the different passages in this example and pay strict attention when crossing strings not to lift the fingers too high as this causes the fingers to travel too far through space and has a tendency to tighten the muscles in the hand.

In another example, I have used the "Chaconne" of Vitali. You will notice that there are two distinct sets of fingering—both are effective but in most cases the gliding of one finger along the string (as when using the third finger D, on the A string, and gliding the third finger A, on the same string) is done with too much portamento and causes an unpleasant sound. This type of shift should be used only when the performer can get the desired pleasant effect and if this cannot be accomplished, I advise the use of the other type of fingering.

My aim in writing these articles is to try to help those who may not have had the opportunity to study with the better teachers and my experience with teachers at my teachers' training classes at the Chicago Musical college proves the necessity of contact with the advanced pedagogue.

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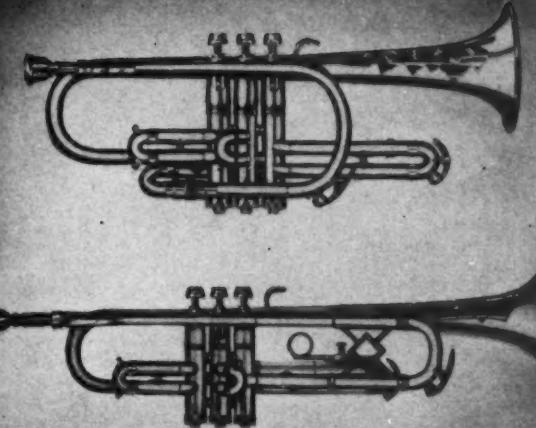
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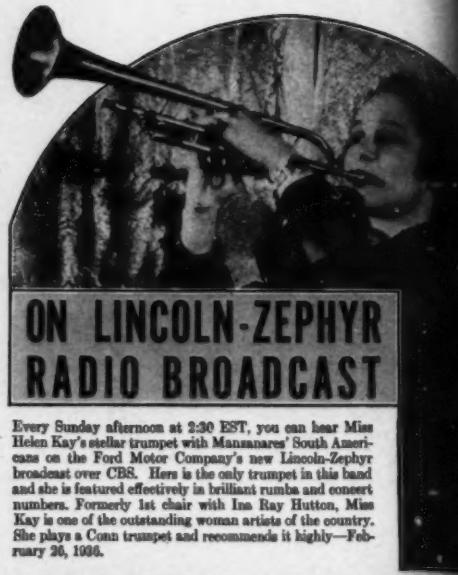
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 **CONN**
BAND INSTRUMENTS



BOSTON SYMPHONY STAR

Joseph Singer, French Horn player of the great Boston Symphony Orchestra, recently purchased the Conn double horn with which he is shown above. He writes February 5, 1936: "It's easy blowing, responsive and equally fine in all registers." Mr. MacDonald, another artist in this same fine orchestra, also plays a Conn French Horn.



ON LINCOLN-ZEPHYR RADIO BROADCAST

Every Sunday afternoon at 2:30 EST, you can hear Miss Helen Kay's stellar trumpet with Manzanares' South Americans on the Ford Motor Company's new Lincoln-Zephyr broadcast over CBS. Here is the only trumpet in this band and she is featured effectively in brilliant rumba and concert numbers. Formerly 1st chair with Ina Ray Hutton, Miss Kay is one of the outstanding woman artists of the country. She plays a Conn trumpet and recommends it highly—February 26, 1936.



WITH FREDDIE MARTIN AT ARAGON BALLROOM

Freddie Martin's Orchestra is one of the most popular dance bands in the country. Recently captured the highly desirable Aragon Ballroom job in Chicago. Broadcasting nightly over WGN. First trumpet is Michel Renzilli, shown above with his Conn New York Symphony Special. Formed with Jacques Renard, Irving Aronson, George Gershwin, recording with Rudy Vallee. Renzilli is doing a grand trumpet job on his present engagement.



1st PRIZE FRED ALLEN HOUR

Here is the fine boys' orchestra which recently won first prize and an engagement at the Roxy Theatre, New York City, in a contest on Fred Allen's popular radio hour. The Muro Bros. Orchestra is solidly Conn equipped. No wonder they were winners on this amateur hour when they own the same kind of instruments used by the finest professionals. Photo, February 4, 1936.

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